



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





Per 137 e. 47

26-27





THE  
ECCLESIOLOGIST

(NEW SERIES VOLUME XXIII)

---

*“ Surge igitur et fac et erit Dominus tecum ”*

---

PUBLISHED UNDER THE SUPERINTENDENCE OF  
THE ECCLESIOLOGICAL SOCIETY

VOLUME XXVI

LONDON  
JOSEPH MASTERS ALDERSGATE STREET  
AND NEW BOND STREET

MDCCCLXV

LONDON:  
PRINTED BY JOSEPH MASTERS AND SON,  
ALDERSGATE STREET.

# THE ECCLESIOLOGIST.

---

"Surge igitur et fac: et erit Dominus tecum."

---

No. CLXVI.—FEBRUARY, 1865.

(NEW SERIES, NO. CXXX.)

---

## TEXIER AND PULLAN ON BYZANTINE ARCHITECTURE.

*Byzantine Architecture; illustrated by Examples of Edifices erected in the East during the Earliest Ages of Christianity, with Historical and Archæological Descriptions.* By CHARLES TEXIER and R. POPPLEWELL PULLAN. Folio. London: Day and Son. 1864.

THIS beautiful volume, admirably printed and illustrated with woodcuts, lithographs, and chromo-lithographs, by Messrs. Day and Son, is a very welcome addition to our knowledge of Byzantine architecture. M. Texier is well known among archæologists as an Eastern traveller whose collection of plans and sketches of ecclesiastical buildings is of the greatest possible variety and interest. Many of them are unpublished. It is a very fortunate circumstance that Mr. R. P. Pullan has persuaded the veteran traveller to permit a selection of his invaluable drawings to be made public. Mr. Pullan tells us that antiquaries from Russia, from Germany, and from England have at various times visited Paris, to examine M. Texier's portfolios. M. Texier is fortunate in his editor and *collaborateur*, who is not only an experienced Eastern traveller himself, but has also visited Thessalonica for the express purpose of studying the Byzantine churches, for which that city is deservedly famous. The joint authors may fairly take credit to themselves for having supplied a long wanted description of a very important class of Christian buildings. But this volume cannot properly be called a history of Byzantine architecture. There is little method or intelligible arrangement of the letterpress. The book must be taken as a running commentary on a selection of most remarkable Christian edifices of the Byzantine style. A reader would be greatly perplexed who should seek in these pages for a regular treatise on the subject. If he is satisfied with finding a careful description of the churches illustrated by M. Texier's plans and sketches, he will not be disappointed. Upon the whole it may be conceded that our knowledge of the Christian architecture of the Eastern Church is considerably ex-

tended by this volume; and it is fair to add, that our authors have satisfactorily proved their point, that many more Pagan temples were saved, and converted into Christian churches, than has generally been supposed.

The chapter entitled "Introduction to the study of Byzantine architecture" is full of useful observations. We notice that Mr. Pullan asserts that the supplementary abacus, or *dossieret*—that cubical block of stone, often higher than the capital itself, which, carved with monograms or floral patterns, is so often found above the capitals of Byzantine columns—is a certain proof that the building in which it occurs is of Byzantine date. He also claims an early Byzantine date for the horse-shoe arch—which some have thought to be Saracenic. He finds it, for example, in the rock-cut tomb of Urgub, which is attributed to the fourth century. Here there is a rock-hewn façade with two ranges of arches, in arcades, all of them being horse-shoe-headed. The same arch is to be seen in Justinian's church of Dana, (the ancient Thanna), on the Euphrates, and in the ninth-century church of Digoor, in Armenia. Speaking of windows, Mr. Pullan tells us that, in domestic buildings, they were always open—as is still the general use in the East. In churches translucent slabs of alabaster were often used; or thin slabs of marble were perforated with circular apertures, admitting both light and air, while excluding rain. When glass was first introduced, the window openings (he says) were filled with small pieces of it, embedded in stucco. We are much pleased with the author's careful description of the bricks and mortar and concrete used by the Byzantine builders. So admirable were the materials, that the structures remain to this day uninjured, except by the wanton mischief of human destroyers.

In a brief description of the architectural works of Constantine, Mr. Pullan devotes a section to the buildings of Jerusalem. We do not observe that he discusses the rival theories of the sacred sites—a controversy which is likely to be revived, by the promised description, by Mr. Ferguson, of his personal examination of the architectural remains of the Holy City. Some drawings of the interior of the Mosque of Omar, or Dome of the Rock, by M. de Vogué, which have lately been on private view in London, seemed (we may add) to several observers to show pretty conclusively that the columns of the interior octagon are of Constantinian date, and—if not *in situ*—have been fitted to their new places with extraordinary and most unusual exactness. Under the reign of Justinian Byzantine architecture, as is well known, entered upon a new phase. What Mr. Pullan says of the mosaics of this age deserves quotation at length :—

"No church was founded at this period in which mosaic did not add its splendour to that of sculpture and precious stones. The decoration of S. Sophia, the domes and absides of the churches of Nicæa and of Thessalonica, show the perfection to which this art had been carried. The use of natural stones in mosaic and inlaid pavements had been abolished. The art of enamelling had arrived at perfection. All the mosaics which still adorn the domes and absides are of coloured enamel—that is to say, of glass rendered opaque by oxide of tin. The invention—in the present day almost lost—of



gilt glass for the ground of pictures in mosaic was nevertheless anterior to the reign of Justinian. We find gold grounds in use still practised with success by Persian and Turkish artists. The modes of enamelling termed *d'épargne* and *cloisonné* still are used to decorate scent-bottles and such like articles. The Byzantines had so much intercourse with the extreme East, that it is possible that this art—which they carried to perfection in the decoration of Church furniture, such as crosses, ciboria, censers, and the panels of the *iconostasis*—came to them from Persia; it did not become general, nor was it practised with success until the end of the Persian wars, which placed the Byzantines in immediate relation with the nations of the extreme East."

In a chapter entitled "Christian Edifices before the time of Constantine," Mr. Pullan gives a very interesting description of the city of Perga, in Pamphylia, which seems to have been preserved in a most marvellous manner. It is even described as a town which seems asleep rather than deserted. The very walls are nearly entire, flanked by towers, each having its original gabled roof, at short intervals. The great temple of Diana was destroyed in Christian times, and a Byzantine church raised on its site. Several other Christian basilicas remain. Mr. Pullan finds, in the valleys of the Cappadocian plateau, numerous rock-hewn habitations of a very early date, which he supposes to have belonged to Christian hermits and ascetics. In fact, the Christian symbols often carved in or over these caves makes this supposition almost certain. Some of these excavations were incontestably Christian churches. Such an one is the rock-hewn church near Surp Garabed (S. John the Forerunner), among the tufa rocks of Mount Argæus. Of this curious cave Mr. Pullan's courtesy enables us to place

#### ROCK-HEWN CHURCH NEAR SURP GARABED.

the ground-plan before our readers. The external arcade cut in the face of the rock is of the Doric style. There is a most curious narthex, running laterally to the principal church. The latter is, in plan, a regular Byzantine church with apsidal bema, having a stone altar; and beyond it, in the very heart of the rock, is a smaller apsidal chapel. The worshippers would have been suffocated in this cave had not a ventilating funnel been cut, with extreme labour, from its roof to the

surface of the mountain. We regret that no scale is given for these curious excavations. We gather incidentally that the principal nave and apse are not more than forty feet in length. In the valley of Urgub, formed of pumice-stone, on the western side of Mount Argæus, many Christian tombs still remain ; some of them being hollowed out in the curious conical rocks which abound in that region. These monuments may be counted, we are told, by thousands. In many of them there are pictures—we are not told of what kind—on the walls and roofs ; some of which depicted scenes of martyrdom. There can be no doubt of the remarkable interest of these remains ; but we wish that the authors had given us to understand the exact date which their experience enables them to assign to them. It is, after all, but an assumption that these excavations are before the age of Constantine. “The erection of the first churches” is the title of a separate chapter. Here Mr. Pullan argues, from the orders to destroy Christian churches during the Decian persecution, that such structures existed from the second century of our era. It is recorded that a church at Edessa was destroyed by an inundation in the year 202, in the reign of Severus. In the ruined city of Dara, in the desert of Sinjar, M. Texier observed (in 1840) a Christian church, with what he calls a cylindrical roof, which he supposes to be one of the earliest Christian monuments in existence. Unfortunately he did not make drawings of it ; but he describes it as in a perfect state of preservation, owing to its extraordinary solidity of construction. It is built of large blocks of squared stones, put together without cement. The plan is a parallelogram, nearly 100 ft. long by 68 ft. broad. The nave with its chapels forms a square ; and there is a bema, which in plan is the half of an octagon. Right and left of it, according to the proper type of a Byzantine church, are small chambers—the gazo-phylakion and the skeuo-phylakion. There are only three windows, very small, and opening into the roof. A single small, square-headed door admits into the nave, from a longitudinal apartment which must have served as the narthex. This narthex is gabled. The nave has a stone vaulted roof. A baptistery, near the door, has perished. A later traveller, Mr. Ainsworth, who has visited Dara, speaks of several other Christian churches, of different sizes, as remaining in a very complete state.

What has saved Dara is the inhospitable nature of the desert of Sinjar, close to which it was built. Nisibis has been less fortunate ; and there were no certain traces of its famous church of S. James to be found by M. Texier. Leaving for a time the actual monuments of Byzantine church architecture, as delineated by his colleague, Mr. Pullan next gives his readers a concise description of a typical Byzantine church, and of the principal ceremonies of the Greek rite, founded chiefly upon the writings of Leo Allatius. This information is valuable ; though it must be confessed that few will look to the letterpress of a costly folio for anything but a description of the plates. Nor perhaps has Mr. Pullan brought to this part of his task sufficient scholarship and knowledge of ritual. The same may be said of the succeeding section, which, in strangely inverted order, professes to give an account of the ceremonies of the Primitive Church. The author is more in his proper

element when he comes to describe certain pagan temples that have been converted into Christian churches. We do not think (we may say *en passant*) that Mr. Pullan has quite proved his curious assertion that, when Pagan temples were thus consecrated to Christian use, it was usual to give them some Christian dedication which might recall the heathen deities for whose worship they were originally built. Thus (he says) the Parthenon at Athens became S. Sophia's, the Pantheon at Rome became All Saints', while the Temple of Romulus and Remus became the church of SS. Gervasius and Protasius. Nor can we quite agree with our author that as a rule a pagan temple was easily adapted to Christian worship. On the contrary, the smallness of the *cella*, in even a large temple, made its interior very unsuitable for the reception of a congregation assembled for common worship; insomuch so that, as has been often pointed out, the basilica, or justice-hall, was specially chosen as the more convenient shape for a Christian congregation. It is mentioned here as a curious fact that, on the exact route of S. Paul's travels in Asia Minor, no pagan temple is to be found standing, as though the more fervent Christians of the first ages had intentionally destroyed all relics of pagan idolatry. But in other parts of the same district temple-ruins abound in more or less completeness, while many have been evidently converted into Christian churches. In particular Mr. Pullan mentions that the Temples of Mylasa have only recently been destroyed by a pasha for the sake of their materials. At Euromus (he says) there is a magnificent Corinthian temple with fifteen columns still standing: and those at Branchidæ, Priene, Æzani, Sardis, and Aphrodisias have suffered no injury beyond the ravages of time. Observing, by the way, that Mr. Pullan seems to have mistaken the expression "basilican gates" in Leo Allatius for "gates of the basilica" (whence he draws an erroneous inference), we hasten to the curious descriptions given in these pages of certain Christian churches built in, or upon, disused temples. Such an one is that (of which we give a ground-plan) on the site of the Temple of Baal, at Caveau, in Syria. Here the church is built within the enclosure of the *aeos*, and its façade ranges with those columns of the peristyle that have remained *in situ*.

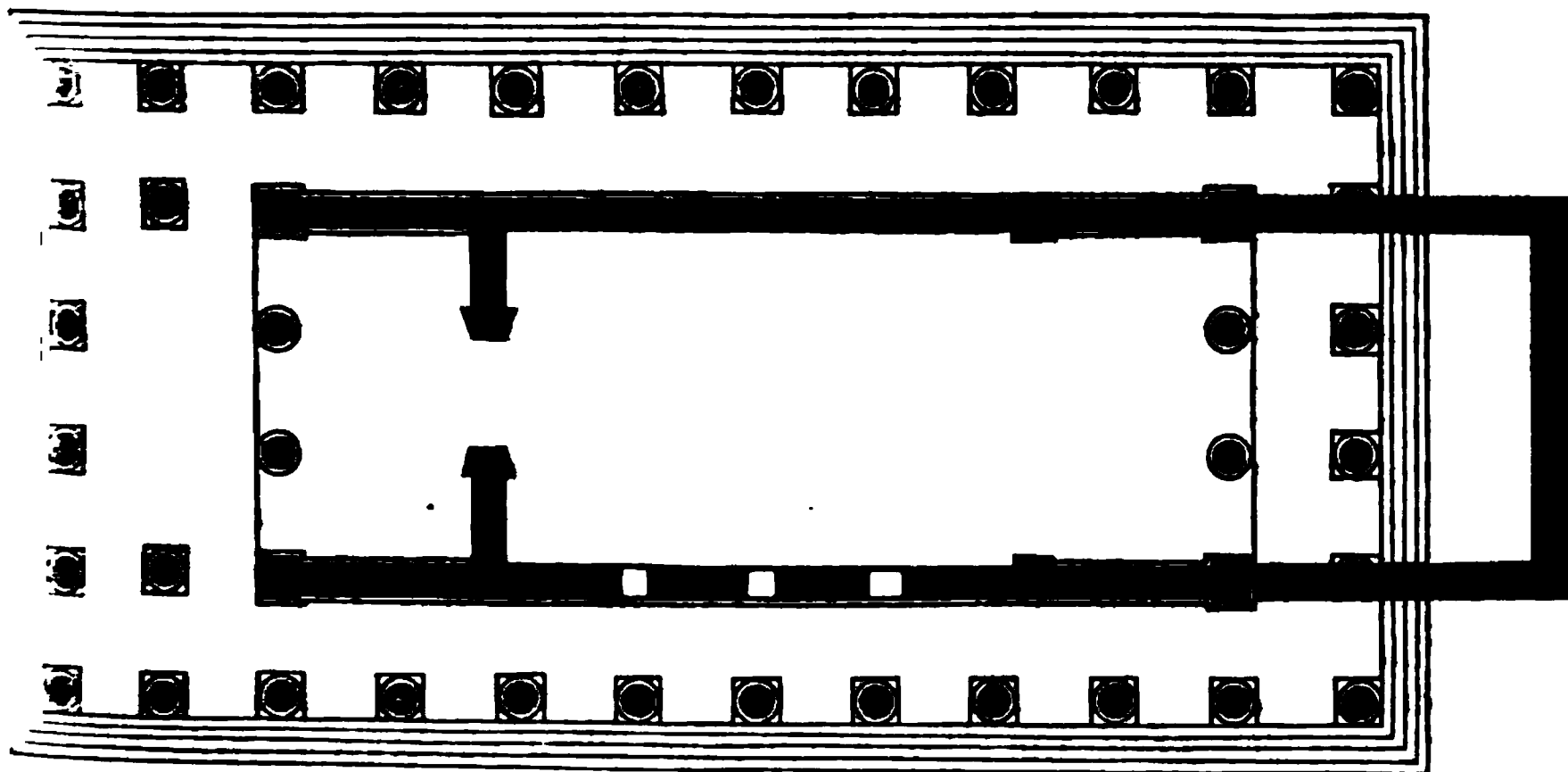
## TEMPLE OF BAAL AT CAVEAU IN SYRIA.

A perspective view of this building shows the columns truncated, or



TEMPLE OF VENUS AT APHRODISIAS.

else removed to the bases. The church itself, flat-roofed, with a bell-cote for two bells, is a very unpretending structure, and affords no architectural clue to its date. A temple of Bacchus, at Laodicea, has been somewhat similarly treated; and the great temple of Venus at Aphrodisias has undergone a much more ingenious adaptation to Christian uses. This will be seen by the accompanying ground-plan. The change is supposed to have been made at some period between the reigns of Constantine and Theodosius. The pagan structure, a very beautiful octostyle and pseudo-dipteral design, had its *cella* altogether demolished, the columns of the *posticum* removed and placed in a line with the lateral columns, which were thus increased to a row of eighteen on each side. These vast Ionic colonnades were then treated as the colonnades of a basilica, forming a central nave, while aisles were formed by the addition of external walls. An apse, semi-circular in plan, was added at one end, and the original entrance into the temple was transformed into a narthex. We are further told that the frieze of the lateral colonnade was removed, and a wall raised upon the architrave, which was retained. In these walls were pierced quasi-clerestory windows, one above each inter-columniation; and on it rested the timbers of the roof. The effect of this transformed building is compared to that of Sta Maria Maggiore at Rome, or the basilica of Bethlehem. A different treatment was adopted in the transformation into a



TEMPLE OF ROME AND AUGUSTUS AT ANCYRA.

church of the Temple of Rome and Augustus, at Ancyra. Here the external colonnades have been removed, while the *cella* alone has been preserved. But its dimensions being inconsiderable, it was enlarged in length by the removal of the *posticum*. The original wall, technically called the *opisthodomos*, became the Christian iconostasis, the prolongation of the *cella* at the opposite end being used as the *bema*. The original doorway was preserved intact, and the *pronaos* itself became the narthex. On one side of the *cella* three windows were cut in the wall to give light to the dark interior. Mr. Pullan says that the grooves

are still to be seen in which the glass or slabs of translucent alabaster were fixed. He remarks, also, very appositely, that this example may go some way to solve the much disputed question as to the lighting of the ancient temples. Had the *cella* been lighted in any other way than through the doorway, the Christians need not (he shrewdly says) have pierced these windows in the marble wall. Our author finds several other examples which go to prove the same thing; and he lays it down as an ascertained fact that Greek and Roman temples, unless they were hypæthral, had no method of lighting the *cella* except by the doorway. This converted Ancyra Temple has a square east end, the earliest known example, it may be presumed, of that arrangement which became so common in our own ecclesiastical architecture.

It is remarkable that our authors have found no example in Asia Minor of a pagan civil building converted to Christian use except the basilica of Pergamus. As this structure has no narthex, it is concluded that it was not originally built for a church. And indeed its other arrangements are manifestly unsuited for the Greek rite. We are not sorry to see careful ground-plans, sections, and elevations of the circular temple of Portumnus at Ostia: but we do not see that it is properly included in a work that professes to deal only with Byzantine sacred architecture. Much more is to be said in behalf of the drawings of the curious and valuable round church of S. Maximus at Riez; for this is a Christian domical structure adorned with ancient granite columns taken from earlier buildings. At Vernègne, near Marseilles, remains a Pagan temple (dedicated as it would seem Jovi Tonanti) which has been curiously adapted and converted into a church. After a section, beautifully illustrated, on Mosaic Pavements, Mr. Pullan proceeds to what is perhaps the most valuable part of the book—a description of M. Texier's drawings of certain churches at Thessalonica, Broussa, and Trebizond. Thessalonica—the “Glory of Orthodoxy”—has been called the Christian Athens. Many of the churches have been, as usual, turned into mosques: but, strange to say, the Mussulmans have never destroyed their mosaic decorations. It is curious that so little is known of the architectural treasures of Christian architecture and pictorial art still preserved, in marvellous beauty, in this famous city. We give our willing assent to the author's assertion that the oldest of these Thessalonican churches are not—as has been strongly urged—of Roman origin, but are pure Byzantine structures earlier than the time of Justinian. The basilica of S. Demetrius must take rank, henceforward, as one of the finest known specimens of Byzantine art. It was built, probably, early in the sixth century. The nave is of magnificent proportions—160 ft. long by nearly 40 ft. broad, with arcades of fourteen or fifteen on each side, a semicircular eastern apse, a narthex, double aisles, a western atrium with baptistery—in addition to smaller atria (of equal height to the nave) one on each side of the choir; not to mention sundry adjuncts, smaller churches, and the detached tomb of S. Demetrius himself. Over the arcades (which are of round-headed arches springing from rich and varied columns) are lofty arcaded triforia (used as galleries for the women); with an open arcaded clerestory above. The windows are round-headed: the whole interior coated

with marble. The dossierets over the capitals, and the panelled fronts of the galleries, retain the emblem of the Cross or the sacred monogram of the Labarum. No other example of columned atria flanking the bema, and opening into it, is known to exist. It is a very magnificent feature. The roof is of open timber, of rude construction, resembling that of S. Paolo fuori le Mura at Rome. The pavement is of white marble. The capitals are exceedingly well worked: "not inferior in style to Roman capitals of the times of the Antonines." The windows seem to be original—filled with small pieces of glass set in cement, in the form of lozenges and circles. With pardonable exaggeration our authors claim for this noble building even higher value than the more famous S. Sophia of Constantinople. Near the church is another building of singular interest—the Xenodochia, or Caravanserai, of S. Demetrius. This is a large quadrangle surrounded by a corridor, of two stages, in which are numerous small guest-chambers. It is probably of original Christian Byzantine design, though it has been much altered in later times.

The round church of S. George—which has been absurdly supposed by some credulous travellers to be an old temple of the Cabeiri—is another equally remarkable example of Byzantine art. It is probably of Constantinian date. This circular church has on its domical vault a surface of more than eight hundred square yards covered with mosaics. The plan of this church is a circle, 80 ft. in diameter, with a bema 60 ft. long ending in a semicircular apse. There are two entrances, west and south: and the walls have internal recesses at regular intervals. These external walls are no less than 18 ft. thick. They are built entirely of bricks—about three inches thick, laid with broad joints in cements. The bricks are stamped with Christian signs and emblems. The wall-recesses are arched over with huge semicircular brick arches, which show externally as arches of construction. The windows, which are of two ranges, the upper one coinciding with the piers of the lower one, are plain round-arched brick openings. Nothing can be simpler, or grander, than the construction. It is a magnificent specimen of characteristic design. Externally—in spite of an added minaret—the effect of the apse with its conch-like roof, broad continuous arched windows, and two massive flying-buttresses (surely a very early example of this feature), rather recalls a Rhenish Romanesque church. With this curious church our authors compare the ground-plan of the ruined cathedral of Bostra (Bozrah) in the Haouran, as published by M. Rey in his *Travels by the Red Sea*. Mr. Waddington (the well-known colleague and fellow-traveller of the Count de Vogué) has copied an inscription which gives the date of this Haouran church as the fourth year of the sixth indiction—answering to the year 515 of our era. Returning to S. George's, Thessalonica, we find that the dome mosaics are divided into eight compartments. We subjoin the full description of these interesting decorations.

"The vast cupola, the circumference of which is more than seventy-two yards, is divided into eight compartments, ornamented with pictures. There are represented in them rich palaces, in a fantastic style, resembling those painted on the walls of Pompeii; columns ornamented with precious stones;



pavilions closed by purple curtains floating in the wind, upheld by rods and rings; arcades without number; friezes decorated with dolphins, birds, palm-trees; and modillions supporting cornices of azure and emerald. In the centre of each of these compositions is a little octagonal or circular house, surrounded by columns and covered by a cupola; it is screened off by low barriers, and veils conceal the interior. A lamp suspended from the ceiling indicates its character; it is the new tabernacle, or *sanctum sanctorum* of the Christians. Although the architectural composition of these pictures is varied, the subject is always the same; that is to say, a small temple in the centre of a splendid colonnade; to the right and left of each of these temples is the figure of a man clad in the toga or the chlamys, his hands raised in the attitude of adoration. This we have before mentioned was the position of the early Christians at the time of prayer; it was in this position that Constantine caused himself to be depicted in one of the halls of his palace. These eight pictures are regularly arranged, one above each of the chapels. The architectonic style of their composition accords well with the severe and simple character of the church, and the complete absence of mouldings, or any other projections, gives the interior an air of simple grandeur that at once strikes the spectator. The colossal figures of saints, all clad in a similar manner, their hands stretched towards heaven, were doubtless well calculated to make an impression upon the Christians assembled beneath the dome. By the side of each saint is inscribed his name and the month of the year consecrated to him. These mosaics are the best specimens of the Byzantine school remaining. We may gain some idea of the prodigious labour employed in their execution from the following calculation: The diameter of the cupolas is 78.72 ft.; the circumference 247.259 ft. The surface contains 9732 square feet, each cube being .016 foot square. Thus there would be 3718 cubes in every square foot, or more than 36,000,000 on the whole surface of the dome. The tints employed in the cubes are infinite; but there are ten principal colours. The gilt cubes are composed of glass slightly coloured yellow. They seem to have been submitted to a second burning after the application of the gold. The blue is a real enamel, that is to say, glass coloured with oxide of tin. In the present day, the mosaic-workers at Rome and Venice prepare their enamels in slabs, which are broken into small pieces; the Byzantines prepared theirs in masses or cakes of varying thickness, which should be cut up into cubes. The blues are composed of cobalt and blue oxide of copper, a colouring composition described by Vitruvius. The reds are of two sorts: one is obtained by means of oxide of iron, the other which is principally employed in the flesh-tints, is formed by an enamel, the composition of which was discovered in 1775 by the Roman chemist Mattioli, and is known in Rome by the name of *purpurino*: it is composed of silica, potass, and protoxide of copper: the mosaicists of Rome often employ this enamel to fix their mosaics. But the purple is far from being as beautiful as the ancient purpurine, in the composition of which there was no doubt realgar or red arsenic. Amongst the ruins of Rome were found little caskets of purpurine. The yellow enamels are obtained by the employment of antimony, the whites by means of oxide of tin: we have never observed a single natural stone used in these mosaics. The violets are derived from manganese: they are employed chiefly in vestments. The intense blacks were obtained by a process with which we are unacquainted. The enamellers of Constantinople have lost the art of making it. The green enamel is an oxide of copper, which gives tones of varied intensity. The outline of each figure is marked by a dark shade, and the middle is filled with cubes, which are arranged so as to follow the outline. The cement used to unite the cube is no doubt the same that is still used by the mosaic-workers of our own day,—a paste made of travestine and linseed-oil. It is needless to remark that if the surface of the dome were washed, the colours of these magnificent pictures would be as brilliant as they were on the

day they were executed. It is to be regretted that the Turks are careless about their preservation. When Mr. Pullan visited the mosque, which is generally shut up, the boy who had been sent by the imaum as a guide, amused himself by throwing stones at the mosaics of the dome, for the purpose of detaching some of the coloured cubes to sell to strangers."

Of four of these compartments M. Texier gives us beautifully coloured drawings, besides some coloured pictures of borders and accessories. The several saints depicted have their names given at length: and our authors have been at the pains to compile a succinct history of each of them. The apse mosaics, it appears, are at present white-washed over. Upon the whole, the church—highly regarded by its Moslem occupants—is carefully preserved and is likely to last, substantially uninjured, for many years. May it soon come back to its Christian use!

The next church at Thessalonica to be particularly noticed is the cathedral, dedicated to S. Sophia, contemporary (it is supposed) with the church of the same dedication at Constantinople, and the work, probably, of the same Anthemius, Justinian's engineer and architect. In plan and construction this church closely resembles its Constantinopolitan namesake. It is built of ashlar masonry mixed with bricks, and is faced with white marble. There is a portico of eight arches, rebuilt by the Turks; the nave is 34 ft. wide, with a hemispherical dome supported by pendentives. The galleries (or gynæconitis) run all round the nave and are reached by two staircases from the narthex. The dome has a large mosaic, representing the Ascension, with the Twelve Apostles, and the Blessed Virgin, standing around. These figures are 12 ft. high. In the apse is a seated figure of the Blessed Virgin holding the Divine Infant. Several coloured illustrations of these fine mosaics are given. It is certainly strange that the Turks have not destroyed them. Another Christian church known by no other name than the Turkish one of Eski Djouma, the "Ancient Mosque," has been absurdly mistaken by all travellers for a temple of the Thermean Venus. It is undoubtedly a Christian basilica, with a noble nave, about 120 ft. long and 48 broad, ending in a semicircular bema, with an arcade of twelve on each side separating it from its aisles, and with a narthex and exo-narthex. The triforium is also arcaded, and has windows in its outer wall, there being no clerestory. Our authors assign to this building the date of the early part of the fifth century. The dossierets bear Christian emblems and even the name ΧΡΙΣΤΟΣ. The mosaics are covered over with Turkish white-wash. The next Thessalonican church here illustrated is one of the seventh century, quite different in type from its predecessors. It is called the church of the Holy Apostles. Externally, its central dome, arcaded all round, surrounded by minor domes of similar character, recalls some of the richest Romanesque structures of Western Europe. In plan it is a perfect square, with central lantern, aisles, triapsidal east end, a narthex running round the north, west and south sides, and an exo-narthex at the west end. Later still is the curious little ruined church of S. Bardias, which is dated in an inscription as having been built in A.D. 937; under Basil II., by the Protospatharios of that

Emperor. It has a central cupola surrounded by four smaller ones ; a triapsidal east end, a women's-gallery, and a narthex. The plan, it is said, is a favourite one for modern Russian churches. S. Elias is another dated church, A.D. 1012, a little later than S. Bardias. This is in plan transverse-triapsidal (to use Dr. Whewell's nomenclature) with a central dome, and an extraordinary large narthex : over which is the gynæconitis, reached by a singularly narrow staircase in the thickness of the south wall.

Our authors next transport us to Broussa : where the church of S. Elias (a circular building—with a disproportionately large narthex), has been preserved because it was used by the Turks for the burial place of Osman, the first Ottoman Sultan. There is no gynæconitis : and that arrangement is always wanting, we are told, to churches bearing this dedication. But herein our authors forget, apparently, S. Elias, Thessalonica. The next example is the church of S. Nicholas at Myra in Lycia : a building of the time of Justinian. This is a fine plan :—parallel triapsidal, with a central and four subsidiary domes, narthex and exo-narthex. It had been nearly ruined by earthquakes : but the Russians have bought it, and are now restoring it. At Dana, near the Euphrates, exists a very curious church, with a decided horse-shoe arch at the opening of the bema. A date remaining fixes its age as the middle of the sixth century. It has nave, and aisles, apse and side chambers : the roof of timber.

Finally, we are introduced, in the churches of Trebizond, to a later period of Byzantine architecture. They were built chiefly by the pious Alexis III. (of the kingdom of Trebizond) A.D. 1364. They show how few changes had been made since the time of Justinian. There is still the central dome, with the narthex and even the exo-narthex. But the nave has been elongated, and an approximation made to the Latin plan. The church of the Golden-headed Virgin (Panaghia Chrysokephalos), 150 ft. long by 50 broad, has a basilican nave and a central dome. Here Alexis is buried. S. Sophia's is not very dissimilar. Here the pavement—of mosaic—is one of the finest known to exist. The wall-mosaics are plastered over by the Turks. The pointed arch makes its appearance in this building in conjunction with the more usual round-headed one. The church of the Panaghia Theotokos retains some frescoes—it is said, not mosaics—which are remarkable as being representations of Alexis III., his wife Theodora, and his mother Irene, regally arrayed and with the names given at length.

We have given a lengthened notice of this interesting book from a sense of its great importance and novelty. M. Texier and Mr. Pullan have done more than any of their predecessors to make us familiar with some of the finest known specimens of Byzantine church architecture from the earliest times to the Comnenian princes of Trebizond in the fourteenth century. This volume, most beautifully got up, is indispensable for an architectural library of any pretensions.

KILKENNY CATHEDRAL.<sup>1</sup>

THE cathedral of S. Canice, Kilkenny, is now undergoing a thorough restoration by Messrs. Deane and Woodward, of Dublin. Before speaking of the new works, it may be interesting to give a short description of the fabric, the church being comparatively little known to English ecclesiologists, although one of the most interesting in Ireland. It consists then, of nave, with aisles, of five bays: large south porch; aisleless north and south transepts, with eastern chapels, gabling out; choir, with aisles of two bays, extending half its length; and low central tower. There is besides a very lofty and perfect round tower adjoining the south-east corner of the south transept. The whole cathedral was originally carried out in First-Pointed, and has undergone little alteration to its fabric, except just to the east of the tower, the predecessor of which fell down just ten years before the same sort of accident happened at Ely, and injured the first bay of the choir. Of this, more anon. The nave is divided from its aisles by richly moulded arches, the voussoirs of which are of alternate courses of Caen and grey Kilkenny stone, producing a very pleasing effect. The arches are equilateral and of wide span, and are supported upon clustered piers with remarkably well moulded bases and capitals. The piers are of Kilkenny marble, but in some former "restoration" their surface was so deeply chiselled over with "corduroy" work, that any attempt to repolish them would be hopeless. The aisle windows are all of two lights, with the simplest plate tracery; the clerestory consists of a large quatrefoil over each arch, with a double external hood-mould, which evidently furnished the *motif* for the clerestory of Mr. Deane's admirable new cathedral at Tuam. The aisle walls are remarkably low,—so low indeed that the eave barely clears the window-heads,—and as it appears by the weathering that they never could have been higher, it is possible that they once had a parapet and perhaps forked battlements of the usual Irish type, like those which surmount the main walls and the central tower. A very rich doorway, with two detached shafts on each side and capitals of conventional foliage, leads into the south porch, within which another less elaborate doorway gives access to the church: there is also a similar door on the north side. At the west end there is a noble double portal, with pointed sub-arches, and sculpture in the tympanum. Above this is a lofty unequal triplet, with a small multifoil circle in the gable, which retains its original pitch, and also has a good First-Pointed cross. It is flanked by two blunt octagonal pinnacles springing from projecting square turrets. Similar turrets occur at all the external angles, and (as is common in Ireland) are the only species of buttress about the building. The centre light of the west triplet has a curious quasi-triforium in its lower part, showing on the outside three small quatrefoils, and within, an arcade divided by a single marble shaft.

The transepts are lighted by two lofty coupled lancets, with detached

<sup>1</sup> Our readers will recollect that we gave a plan of this cathedral, taken from Messrs. Graves and Prim's history of it, in illustration of a review of that work, in our XIXth Vol., No. 124, (Feb., 1868,) page 25.

shafts, on their west sides; and on the north and south by similarly coupled lancets, of rather plainer design, with a small circle above: and there are also multifoil circles higher up still, in the gables. The east chapel of the south transept has been partly appropriated to a chapter-room; and the corresponding chapel on the north is the parish church of S. Canice, and measures only about 10 ft. square. Near it in the north wall there is a particularly fine First-Pointed altar tomb; and adjoining it, a curious doorway of the same period, having a pointed arch and a round head, the latter formed by the continuation over the door of a very large banded roll-moulding.

The fall of the central tower in 1332 did comparatively very little mischief, probably because it was (like the present tower) a mere lantern rising but little above the roof. When the rebuilding took place shortly after, it was found possible to retain the original west piers and arch; and most effectual means were taken to prevent a like catastrophe again injuring the choir; for the arches opening into the choir-aisles from the transepts were built up completely, as was also the first arch on each side of the choir; and a wall was also built across the other two arches as high as their piers. These walls were pierced with small doors, two of which remain. The weathering on the east side of the transept walls shows that the choir aisles had gabled, not lean-to, roofs; and these it is now proposed to restore. Both aisles have been woefully mutilated; the south has had its west end pulled down altogether, and on its site a little court-yard formed, in which is built a stair-turret to the choir-roof. Its east end has been covered with a plain rubble vault, without groining ribs, which cuts off the top of the east triplet, and abuts against the mouldings of the choir arch. It was also covered with a lean-to roof, blocking up part of the choir clerestory windows. The north aisle had its west part (which was quite darkened by the building up of the arches) divided into two stories, and a beautiful arcade of lancets on its north side built up. The choir arches had simple roll-mouldings, continued to the floor, the piers being square, and an inner order supported on very fine corbel shafts. Over the west part of the choir, there are on each side four curious *bifoil* windows, said to have been inserted in the 15th century, when the above-mentioned stair-turret, and the vaulting under the tower were put up. The east part of the choir side walls is lighted by a continuous arcade of six lancets on each side, some blocked up, but all to be now opened and restored. Remains of a stringcourse were found just beneath them; but it had been almost altogether hacked away when the choir was wainscoted round in the last century. It will now be restored. On the north side of the choir, there was found an ogee-headed niche, and an effigy has been discovered outside the cathedral which exactly fits it; and is said to be the effigy of Bishop Ledrede, who was buried "on the gospel side of the high altar," in 1360. On the opposite side was found the site of the sedilia and piscina; and just east of Ledrede's tomb, a very fine double aumbry: indeed S. Canice' seems to have been particularly rich in credences, aumbries and piscinas, of which some four or five remain. The east end of the choir has a very fine and lofty triplet, with circle above; and directly under the centre light a square recess was discovered in the wall, which contained part of a skeleton of evidently

very great antiquity, said to have belonged to S. Canice himself, and to have been removed hither with other relics from Aghadoe.

The above notes are necessarily very imperfect, as the day of my visit was one of the very wettest of this winter: the roof too was off the nave, and the choir and transepts were filled with workmen and building materials.

Before the present restorations were begun, the cathedral was very much in the same state as Christ Church, Dublin, now is:—the choir panelled all round, filled with conventicle-like pews, covered with a flat ceiling, and quite blocked out from the nave by a hideous organ-screen, which filled the tower-arch to the top: while the nave and transepts were a cold wilderness, covered with the most barn-like of modern roofs.

New roofs are now being put up: that of the choir will be boarded, that of nave and transepts, open, with hammer-beam; a reproduction in great part of a fine 14th century roof, which till lately existed in the neighbouring church of Callan. The principals rest upon corbels of Portland stone, and the roofs are to be equilateral, like the old ones.

Researches have proved beyond a doubt that originally the constructional and the ritual choir coincided, and this arrangement the architect is anxious to retain, by reserving the choir for the choir and clergy, and placing the pulpit in the nave; in short he wishes to arrange the cathedral like Ely, Hereford or Lichfield. I regret to say that some of the dignitaries, however, are anxious to perpetuate the old high screen, placing the stalls so far east as to block up Ledrede's tomb and the sedilia; their excuse being the very lame one that the congregation is small; which is quite true, for the simple reason that the dimensions of the choir (some 60 ft. by 25 ft.) necessitated a very limited attendance. On this subject I must quote the words of Prebendary Graves, to whose researches the cathedral owes much:—"I may be allowed to express my great regret that it does not seem to be the plan of the Dean and Chapter to carry out fully the original arrangement, and reserve the structural choir as the ritual one, devoting the transepts and nave to the congregation. Every English ecclesiologist, who has been consulted on the subject, is in favour of retaining this arrangement, and it seems to me that both propriety and the convenience of the congregation also demand it."

There is some talk of adding a belfry stage to the tower, which would be an undoubted improvement, as the bells have now no room to "speak;" but it is to be feared that the old west piers of the crossing, which even now show signs of yielding, forbid it.

As to the new works in general at S. Canice', they present just such a pleasing contrast to those at S. Patrick's, Dublin, as might be expected from the employment in the one case of a competent architect, and in the other of no architect at all.

I may mention, in conclusion, that there is not in Ireland a more interesting starting point for the antiquary or ecclesiologist than Kilkenny. In the town there are (besides S. Canice') the splendid ruins of S. John's church, S. Francis' Abbey, and the Black Abbey, now partially restored: while within an easy ride are the Abbeys of Gowran, Kells, and Jerpoint, all of great extent.

W. H. M. ELLIS, M.A. CANTAB.



## THE GLASS IN FAIRFORD CHURCH, GLOUCESTERSHIRE.

*To the Editor of the Ecclesiologist.*

SIR,—I have only lately seen the letter of your correspondent "G. W." on this subject, or I should have made an earlier reply to his strictures, and as you thought fit to publish his letter, I hope you will also permit my answer to appear in your pages.

Your correspondent, I believe, would have written in a different spirit if he had been acquainted with the circumstances under which the partial restoration of some of the stained glass was undertaken. Whilst staying in the neighbourhood I paid a visit to Fairford for the purpose of making drawings from the windows, and finding that the progress of decay had been advancing rapidly since my last visit a few years previously, I represented in what I believed to be the proper quarter the necessity of at once taking steps to prevent the complete destruction with which many portions were threatened.

There appeared to be some difficulty with regard to raising the necessary funds, and the Messrs. Chance, at my request, considering the Fairford glass a national monument of art, very liberally undertook the work of restoration at a considerable pecuniary loss, the entire superintendence and responsibility being entrusted to me.

With regard to my own fitness to carry out such a work, I am not entitled to express any opinion, but I may state that after long study of stained glass in this country and abroad, I have been for many years professionally engaged in the design and execution of stained glass windows, and I believe that if "G. W." will take the trouble to look into Mr. Waring's "Masterpieces of Industrial Art in the Exhibition of 1862," he will find a window of mine the only one selected in any Gothic style; those, therefore, who entrusted the work to me, knowing that my one anxiety in the matter was to do the best I could for the windows, had at least no *a priori* ground for misgiving as to my competency.

Whether my restoration has been successful or not is another question, and one on which I should certainly prefer the opinion of a competent and practical judge of glass painting to that of "G. W.," whose ignorance on the subject is sufficiently indicated by his curiously mistaken use of the term "potmetal," and his wholly unfounded statements with regard to "washing away the brown enamel shading," &c. A simple statement of what really has been done will probably enable him and others to come to juster conclusions as to the manner in which it has been done.

At the time when the lights in the west window were taken out they were in such a state that the first gale in their direction must I think inevitably have blown them in and smashed them on the pavement of the church. My only wonder was how they had remained so long. They were bellied like a ship's sails before the wind, the lead was fast perishing and giving way, and most of the glass was split and fractured in every direction: a great portion of the original



glass had disappeared, and had been replaced by heterogeneous fragments patched in with putty and mortar. But in spite of these rude repairs daylight was still visible along many of the joints, and frequent holes showed where shattered bits had lately been shaken out. When the lights were removed it was impossible to lift them without shaking out more, though of course every piece was carefully preserved. The lights in this state were sent to me to be repaired, and the question that I had practically to decide was how such repairs could be best effected. Before examining the glass minutely in my workroom it had been my intention simply to put new lead round the old glass, to join the cracks with lead, and supply such pieces as were actually missing. This course, pursued in other windows of the church by Messrs. Hardman, under the direction of my friend, Mr. Powell, would undoubtedly have been the best, had it only been possible; but it was not. When I came to examine the lights I found not only that a great portion of the original design was wholly lost, and its place supplied by fragments of canopies &c. from other windows in the church, not only that the greater part of the glass was "worm-holed" and devitrified, plastered within with whitewash and overgrown without with lichen, but that nearly all was so shattered and shivered that had the cracks been all joined with lead the design of the window would have been wholly undistinguishable and unintelligible. In this difficulty I took what appeared to me the only practicable course—so much of the glass as could possibly be retained I retained, and wherever the pieces were too minutely shattered to be available I replaced them with new glass of precisely the same tint and quality, reproducing the old work line for line, shade for shade, touch for touch. In those portions, and they were considerable, where there was none of the original design left to guide me, I supplied its place as best I could after careful study and comparison of all the ancient representations of the Last Judgment of which I could anywhere get a sight. Some of the tints and qualities of glass I was able at once to match exactly; many of them, however, I could not, and all of these I had manufactured expressly for this work by Messrs. Lloyd and Summerfield, whose skill in matching the tint, substance and quality of old glass is in my opinion unequalled by any other manufacturers.

The lights, then, which I have restored in Fairford church are, wherever the old glass itself has not been used, as nearly like what they were when first erected as conscientious labour and such knowledge as I could bring to bear upon them could make them. The damage done before I took them in hand was irreparable, but it has been, as far as possible, though of course it cannot be satisfactorily, retrieved.

One word as to the colours. Had I condescended to a simple artifice it would have been easy to avoid adverse criticism on this point, and to make the restored portion of the window apparently more harmonious with the rest. I preferred, however, to risk the contrast which undoubtedly exists, to making use of any sophisticating process. The contrast is painful, but it is not greater than would exist had the glass as originally executed stood in the place of that now restored.

The windows in Fairford church have all I believe, certainly most, been whitewashed, some of them more than once, a process which has considerably modified the original tints of the glass; in addition to this a great portion, especially of the rubies, has become more or less devitrified and eaten into what are called "worm-holes" by the action of the atmosphere. This again has materially altered the effect. A great part of the glass too, in addition to the dust and dirt of centuries is covered with a greyish green growth of some minute lichen, which, where it does not actually obstruct the light, changes the apparent colour in a marked degree. In comparing the restored portions with the rest, therefore, allowance must be made for all these modifying causes, and when this allowance is made it will be found that I have adhered scrupulously to the colours and qualities of the old glass as it was when first erected.

My letter has extended to a length which I did not contemplate when I commenced it, but the subject is one, I believe, of national importance, and I am anxious not to evade any responsibility that can fairly be laid upon me in this matter. In undertaking it I was well aware that I must render myself obnoxious to hostile criticism, but I am more than compensated by the reflection that I have at least saved from utter destruction one of our most valuable monuments of mediæval art. A great part of the work yet remains to be done. I have not the remotest personal interest in the matter beyond that which every artist has in the preservation of works of art. If another will do the work better than I, to him let it be entrusted; at any rate let it be done, and done quickly.

I am, Sir,  
Your obedient servant,  
SEBASTIAN EVANS, M.A.

*Highgate, near Birmingham.*

---

## ORGAN BUILDING.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Your correspondent puts this question, "J. C. J., are you inconsistent or blinded by prejudice?" It is very kind of Mr. Smith to offer me one of the horns of his supposed dilemma, but, if it is all the same to him, I will accept of neither. As he gives me the kind choice between being inconsistent or blind, I return the favour by giving him no choice at all. It is his obtuseness that ever let him put the question in the form he has done. I have already pointed out that there is no analogy between properly restoring a painting, building, or other work of art, and adapting an organ, or other instrument or machine to the requirements of the present day. How the disgraceful scraping and defacement of the sculptures of one of the very finest specimens of mediæval architecture in Europe ought to be recommended for the sake of consistency by a "utilitarian" would be a point rather difficult of proof. How Lincoln minster for instance

has been improved and more adapted to the wants of the present day by the barbarism and ignorance with which it has been treated, Mr. Smith had better have pointed out if he wished to show that there is anything in common to the two cases he puts.

It would be well before proceeding to the main question to clear away a few misunderstandings and inaccuracies. I never called an organ a practical engine, nor do I quite understand what such a phrase would mean either as applied to an instrument or work of art.

I don't "rejoice," and never said that I did, "to hear *Zempe* and other trash played on great church organs." I merely recommended such a strong dose to cure the folly of a probably fabulous enthusiast. In the same way I was misunderstood as sneering at the Harlem organ and its magnificent buffet. It was the same person's absurdity of pretending to feel inclined to fall down and worship it that was ridiculed, and the strangeness of such a story coming from a stickler for sound.

I assert and am sure that I shall be borne out by all who have an extended acquaintance with musical people and their doings that there have not been for years, if ever before, so many good players of written music and so much profound knowledge of music, theoretical and practical, as is to be found among organists and professionals of the present day. Sebastian Bach's fugues, says Mr. Smith, are to be the criterion of a man's taste and power. Why, sir, so far from these having formed a part of the education of the last generation of organists, now so lamented by your correspondent, they were absolutely unknown in England till about forty or fifty years ago. Old Dr. Arne complains of the trashy stuff played by most English people and how hard it was even to get *his* fugues down with the public. The present Dr. Wesley was the first English organist who introduced Bach's fugues to us, and Mr. Gauntlett, his contemporary, followed in his steps. With this fact before our eyes, what musician can look round him and not rejoice at the immense progress? Fancy a time when Bach's fugues were unknown. The last generation had absolutely next to nothing to play except a few of the works of Handel and Corelli. They were in a manner therefore compelled to extemporize, and a nice mess most of them made of it. When all did the thing no doubt there were a few who distinguished themselves. In the present day our attention has been directed, and happily directed, to the study of the great masters' works, editions of which at a moderate price swarm all over the world, and no wonder that most prefer playing the written music of celebrated composers, which they have sufficient taste to select and knowledge to perform properly, to showing the emptiness of their own imagination. This change of fashion may possibly be prejudicial to extempore playing, but can scarcely fail to benefit greatly the real interests of music. Mr. Smith knows little of Sebastian Bach if he thinks that any difficulty of execution would have prevented his writing a piece of music. He wrote much that could not be done in his own day. There is one vocal score of his in counterpoint for twenty-two parts.

I have no objection to two organs: in fact, for antiphonal singing I should like three, a pair of powerful ones, *not a small one*, for the

choir, unless a full orchestra could be had, and a larger one for the west end.

I will now address myself to the principal points of the real question, and to make myself clearer I will take them separately as follows: the metal, the mechanism, and the tone.

First, as regards metal. Mr. Ellis seems to think that I prefer cheap metal.<sup>1</sup> On the contrary, if funds would allow, I would never put an inferior metal to spotted in an instrument, but the public will not pay for it, and for larger pipes there is no particular reason why they should, none whatever on the ground of tone; as a rule, excepting some few instances where the front pipes are tin, the old builders used a metal of which one quarter only was tin, *a metal which does not spot*: in course of time the oxide of this is of a yellowish bronze. We always find that it has been planed. Where funds are unlimited there can be no doubt that there is no harm in using the best possible materials, but this is not the question. I assert and Mr. Willis fully concurs with my opinion that the quality of metal has nothing on earth to do with the quality of tone. Durability and malleability on the other hand are fully insured by the introduction of one quarter of tin. It is a positive fact that such metal yields better to the cone than one more hardened. That Mr. Willis is quite as willing as any foreign builder to use the best materials if his employers will pay the cost is clear from the following facts. Nearly all the Liverpool organ is of spotted metal, though some of it is planed. He seldom, if ever, makes pipes which are subject to the tuning cone of an inferior metal. Only last year he turned out no less than four large organs, averaging forty stops each, in which he almost entirely used spotted metal. I saw lately at his factory some sixteen feet diapasons, being made of it for Blackburn. Mr. Smith is very angry at my hinting at any one throwing dust into the eyes of the ignorant, and at my statement that all the large pipes of the Doncaster organ are of zinc. He then proceeds to point out in technical language that down to C C the pipes are of spotted metal, and then he repeats that in a first class church organ all the pipes to *sixteen feet* at least (!!) should be of this metal. I wonder if many of your unmusical readers are aware that "down to CC" means *eight feet* pipes, and so that I was quite right in saying that all the larger pipes were of zinc. This metal I must still hold to be utterly improper for organ purposes; if exposed to damp atmosphere or much light its duration will be short indeed. It has at present been used for so short a time for the purpose that no argument can fairly be drawn in its favour from experience. If, as Mr. Smith seems to say, the German builders use oak for the upper boards, any metal would be destroyed in a comparatively short time, and curiously enough, as Mr. Ellis observes, the superior metal, tin, the soonest. Let me by the way remind him that, so far from his instance of pipes of papier maché being in any wise a "reductio ad

<sup>1</sup> A comparison has been made between the price of the two organs. It would have been fairer to have contrasted that of one of Herr Schulze's large organs on the continent—for it is well known that the Doncaster organ was really a loss to the builder—which will be clear to anyone who will divide the sum named by the time the instrument took building—remembering that the materials had to be found and workmen paid.

absurdum," Herr Walcker makes his vox humana of this material : the celebrated vox humana that so many persons go to hear at Fribourg is made of it, in fact it is as good for certain stops as wood. As another instance of unusual material let me point out that Willis' clarionette in the Liverpool organ is of wood.

Mr. Ellis' assertion regarding the award of the Jurors of the Exhibition of 1862 greatly surprises me. It seems hardly credible that the discussions of a secret body, such as it, should be made public. I am informed on very high authority that the award was made before the organ was heard, and on turning to the Jurors' reports I find that the medal was given "for general excellency of organ, and for several novel inventions :"—surely there could have been no hesitation on any of these points. I am sorry also to be obliged to impugn Mr. Ellis' accuracy upon another point. He says that he was not deceived by circumstances when he heard the Islington diapasons. Now I have taken so much trouble as to find out the circumstances, and find that he went to hear them when the Agricultural Hall was covered from end to end with tan some three feet deep ; how far a comparison between an organ under such circumstances in a building of the size of the Agricultural Hall and one in a church as at Doncaster could be a fair one I leave to your readers to judge. Mr. Ellis professes to be able to carry in his head the various excellencies and defects of far distant organs to an extent quite unintelligible to me. He pronounces, for instance, the Doncaster organ to be quite equal to the Haarlem, and so on. Does not this off-hand way somewhat detract from his authority. I don't say that such a memory is impossible. It is, at least, beyond my imagination.

Let us now turn to the mechanism. The system of bellows used at Doncaster is nothing new, it is simply the same as was in use in all old organs in England. Many of our London organs are still so supplied, the only difference being in the mechanical mode of raising the surface of the reservoir. In the English case this is done simply by depressing a lever of the first order, which raises the reservoir with all its weights, and it is perfectly true that this operation will not affect the steadiness of the wind, but only let this lever go too suddenly, or, in the case of the German plan, where a pulley and slide are substituted as a mechanical equivalent for the simple lever, let the man jump off the slide too precipitately and a most awful concussion must take place upon any pipes that may be sounding directly from that wind.

The comparison to the "pump" does not really hold water, an intermittent expulsion of water from a pump hardly exists *if the water be raised in the cistern of the pump*, and as the feeder supplies a reservoir of a bellows whenever that reservoir is inflated there is no intermittent expulsion of air. There is indeed no sensible unsteadiness of wind under either the old or new system, but what is due to percussion, which, as has been above stated, can take place in the one as well as the other. Every one knows that the sudden pressure of the weight on the old reservoir was more likely to be felt than the pumping stroke on the feeder.

Mr. Ellis speaks of the Doncaster reservoirs being of "just twice

the cubic contents of those at York." I feel sure that he has forgotten that those at Doncaster are diagonal, and so that he must divide his result by two.

The mere fact of the few men required for blowing the Doncaster organ is to some extent a proof of its stinted powers. To Mr. Smith's mere assertions I can really pay no attention, as to the Doncaster organ consuming more wind than any other in England; my reply is, that at its fullest force it does not consume one tenth part of what is consumed by the Liverpool instrument. It is urged against me that I was forced to compare the Liverpool with the Doncaster organ,—this is not so; the only reason for my doing this was, that I thought it due to you, sir, and to the importance of the subject in hand, to make a point, while examining the one great organ, to carefully compare with it, at the shortest possible interval of time, what I believed to be the fairest instance of our English builders to be put in competition with it. I am now told of the Leeds organ. I know next to nothing about it, nothing at all in its favour. It is said by Mr. Ellis to surpass in power. Here again the much smaller size of the Leeds Hall is probably forgotten. Its chief power, I am told, is derived from two tubas. The Liverpool organ, happily as I think, does not possess one. I can only speak of what I have seen myself. With respect to the examples instanced in my letters, I much doubt if either of your correspondents could have had the opportunities which I have had of judging their comparative merits.

In discussing the comparative durability of modern and ancient organ movements, we are told that it is impossible that the simple work of Doncaster can be as liable to get out of order as the complicated machinery of English builders. I deny that the pneumatic movement is complicated in any sense tending to derangement. The movement is on the contrary actually simplified, for by this method it is cut in two parts, and so the chance of its getting out of order is greatly diminished. I have the authority of Mr. Monk, the organist of King's College, London, to say that the pneumatic organ at S. Matthias, Stoke Newington, has been in full use for over ten years, played upon two or three times every day, without requiring any repair. I was quite prepared for an unfair construction being put upon what I said about the comparative cost of maintaining a church and concert organ. You, sir, I am sure, knew that I was merely stating a fact, that I was in no wise advocating a less expensive or less perfect attention to an instrument for God's service, than to one simply for man's delectation. In comparing the cost of maintaining various instruments at home and abroad, in country churches and town halls, we should not forget the influence of gas, smoke, and dust. It by no means follows that the trifling outlay required for the maintenance of the organ at Lubeck is due to the simplicity and perfection of its mechanism. The only point which remains upon this part of the subject which requires any further notice, is the tabling and sound-boards. I confess that I can hardly write with patience when I read such stuff as appears in p. 356 of your last number. The idea of Willis (and of course all other London builders) "preferring to sacrifice their tone rather than the perfection of their mechanism!" In any well constructed organ the defect spoken of does not practically exist at all. In the whole Liverpool organ there is not such a thing as a running



of wind anywhere. If moreover it was a fact that such excessive soundness, as asserted by Mr. Smith, were only possible to be gained by such effort as is required to draw the Doncaster stops, (in spite of the extraordinary leverage,) we had better far put up with a little loss of wind: but there is no such necessity.

One word on the position of the Doncaster organ. I can scarcely think that Mr. Rogers is correctly quoted as saying that the placing this organ at the west end would increase its power three-fold. Its power I suppose is a *fixed quantity*, independent of position altogether. If he said anything of the kind, I suppose he must have said that we should have been better able to judge of its power. This is possibly true to a certain extent. I still think the position is a very good one, taking the shape and size of the church into consideration. It must not be forgotten when we are told that there is scarcely room for its longest pipes, that those pipes are 32 feet high. There are several feet above that height, and consequently the space is not so confined as one might be led to suppose from the description given by your correspondents; nor is the point much *ad rem*, for though in certain positions it may possibly be that some of the beauties of the instrument are lessened,—we heard it from all parts of the church, and so had full opportunity of testing its capacity. The mere fact of Mr. Rogers having made any such remark, would seem to show that he himself feels this want of power which we noticed, though attributing the effect to a different cause. Not that I am really dissatisfied with its power: all I object to is its comparison with other organs which I know to be immensely more powerful. The 8 feet work of the Liverpool organ has more volume than the whole Doncaster organ. I assert this, though I am treated to another analogy scarcely less unfortunate than that noticed at the beginning of this letter. The Thames representing the power of the Liverpool, and that of the ocean the Doncaster organ!! Surely Mr. Smith has not heard the former at all. It is on account of such comparisons as this that I am forced to reiterate what I before stated. It is impossible, physically impossible, to augment the power of an organ, unless enhanced pressures of air are used. The fact is that it is pretty clear that neither of your correspondents have fixed, even in their own minds, what power means. Mr. Smith talks of the “screaming Exhibition organs,” (of course including the most notorious of them.) Mr. Ellis on the other hand speaks of the diapasons of this as wanting power though “purity itself.” Again, we are told, as I noticed above, that the removal of the Doncaster organ to the west end would increase its power three-fold. But perhaps the most curious passage of all is in Mr. Ellis’ letter, where we are informed that the Liverpool diapasons only want a little reedy quality to give them power. In this then consists the superior power of the Doncaster diapasons,—a discovery indeed! It is the first time that reediness has been alleged as a proof of power. These gentlemen are deceived by an auricular delusion.

In our judgment of diapason qualities, we must not lose sight of the fact that the Liverpool organ is now twelve years old, and that at the time it was built gambas were not so fashionable as they are now. In the Doncaster organ there is not the smallest existence of that peculiar quality which was understood as an old English diapason, after which



Mr. Smith longs so,—such as we find in organs by Snetzler, Crang, or Loosemore,—a tone we have been advocating for a century or more. Now we are to have a different quality of tone, and call it increase of power. Notwithstanding the date of its building, Liverpool has gambas, but Doncaster has no diapason in the English sense of the word. If we took away the reediness from the Doncaster diapasons we should divest them of all their effect. This reediness is produced by slightly over-blowing the pipes for the height of the mouth. Apropos to this point, reverting to the importance of pressure, the height of the mouth must increase, or in other words, the lip recede from the stream of air issuing as the velocity increases, so that the wind may focus, as it were, upon the lip of the pipe; such treatment inevitably increases the power of the tone, were it not so, we should convert all our diapasons of 8 feet into harmonic flutes of 4 feet. Talking of harmonic flutes reminds me that Mr. Ellis is wrong about the Islington double-open. It is neither of large scale, nor has it “well cut-up mouths.”

Cavaillé has proved to the world the immense importance of the pressure of air. His treatment is exactly the contrary of what is asserted by Mr. Ellis. His system is to vary the pressure on every octave of the clavier, whether for flutes or reeds. The pressure is greatest, not least, in the highest octave. This same principle has been adopted throughout the Liverpool organ. The treble is entirely separate from the bass: in fact there are four divisions of wind on the clavier. Nevertheless Cavaillé has not speculated so largely in heavy pressures for flute-work as Willis, who must be considered as the real applier of the system, though the invention of the principle is due to his French fellow-worker.

Hoping you will pardon me for again trespassing so much on your space,

I am, yours truly,  
J. C. J.

[The letter from our correspondent J. C. J. was in print before he heard of the lamented death of Mr. Smith, or certain expressions in it would have been omitted.]

---

## THE BEAUCHAMP ALMSHOUSES.

*To the Editor of the Ecclesiologist.*

Jan. 3, 1865.

SIR,—I send you some corrections and additional information with regard to the Beauchamp Almshouses described in your last number. The founder of this charity was John Reginald Pindar, third Earl Beauchamp. The foundation-stone was laid October 22nd, 1862, on which occasion the Bishop of Worcester consecrated a plot of ground surrounding the old church as a parish burial-ground. The Almshouses were solemnly opened, and the new church consecrated by the Bishop, July 21, 1864.

The width of the quadrangle is 185 ft. On the fourth side is a

broad terrace with a low wall and sunk fence, in the centre of which will be erected large iron gates, formerly belonging to the church of S. Mary the Virgin at Oxford.

There is no restriction as to the comparative numbers of single and married pensioners, such details being left to the discretion of the trustees.

The nave of the church is appropriated to the parishioners, while the choir is allotted to the members of the foundation. The almsmen occupy the upper row of seats, and the choristers and singing men the lower, the almswomen being placed in the chancel aisle.

All the almspeople when present at Divine Service wear their distinctive dress: viz., the men blue gowns, and the women blue cloaks and black silk bonnets. Each pensioner bears on his left shoulder a silver badge, adorned with the swan (one of the supporters of the founder's coat of arms) and the punning motto, "Fortuna mea in bello campo," Ps. xvi. 7.

Choral service is performed each morning and evening, and the Holy Communion is celebrated on all Sundays and Holy Days. In dignity of arrangement and general munificence this Foundation competes not unworthily with those of the Middle Ages.

Your obedient servant,

K. N.

---

## LINCOLN CATHEDRAL.

A PARAGRAPH has been going the round of the papers touching the restoration of Lincoln Minster, which would offer some grounds for congratulation if we did not know so much of the previous acts of those who have the work in hand. We are now told that the Norman carved work is not to be subjected to the same barbarous treatment, from which the rest of this glorious building has suffered so grievously. It is at any rate not to be scraped with a metal tool; no part has been subjected to a hammer and chisel, as the dirt was not so hard as to require them. Wonderful fact! an iron scraper was quite sufficient to remove all the dirt, and, as most of us can bear witness, very much of the stone with it. It is all very well to say that the tool marks of the old masons still remain after the scarifying process. This, solely on account of the extraordinary soundness of the Lincoln oolite, is to some extent true as regards the plain work, but as to the carved parts it is simply false. The iron tool has done its miserable and mischievous work almost as effectually as a hammer and chisel could have done; nay, in all cases where dilapidation to any extent had taken place, the aid of the hammer and chisel was called into request; no decayed stone, however slightly imperfect, was allowed to remain. We are told that the Norman work is now to be taken in hand. If we mistake not, a great part of it was begun some months back. We are informed by eye-witnesses that the Norman west door has suffered more disgracefully than almost any other part of the building. We know for certain that several carved stones previously perfect, but damaged by the harmless

iron tool, were simply cut out and most accurately copied, of course; anything more grotesque could certainly have never tortured the eyes of the artist than what we have ourselves seen set down by those workmen as accurate representations of the perfect works of the Norman carvers. These people cut away, because slightly deficient, real works of art, strange though some of them may be, and replace them with dead things devoid of all spirit or interest of any kind. Let us hope that the Norman figure sculptures will be entirely spared any treatment at all—all that is asked is, simply leave them alone. As they are, they will last for centuries; there is no telling what the effect of cleaning may have upon them even if they are not scraped.

---

## THE PROPER FORM OF THE ALTAR-FOOTPACE.

*To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,—I want to call the attention of architects to the proper form of the altar footpace. The majority of the plans that come before our committee exhibit a footpace extending pretty nearly as far north and south as west of the altar. The mischief of this is, that it encourages—and, indeed, suggests—a certain highly objectionable position of the celebrant, and of his assistant, if he have one. In no ancient example that I know of does the footpace project more than a few inches north and south of the altar. The modern irreverence of two clergymen facing each other across the Holy Table (even if such a position had been invented in mediæval times) would have been utterly precluded by the dimensions of the footpace. There are hardly any ancient footpaces in England, but on the Continent they are not uncommon. Some years ago I measured one at Batalha, in Portugal; it dated from the fifteenth century, and projected 2 ft. 3 in. in front of the altar, and only 6 in. at the ends. This altar was 8 ft. long, 3 ft. 4 in. high, and 2 ft. 6 in. wide. Architects generally make their altars much too wide.

Believe me,

Very truly yours,

A MEMBER OF COMMITTEE.

---

## CHICHESTER SPIRE.

THE following letter has been circulated during the past week. We make sure that such a county as Sussex can find no difficulty in providing the money still wanted to complete its great work of restoration.

“Sir, I take the liberty of writing, as chairman of the executive committee for carrying on the works for the restoration of Chichester Cathedral, to in-

form you that the lord-lieutenant of the county has consented to preside at a meeting to be held at the town-hall, Brighton, on Friday, February 3rd, at twelve o'clock, at which meeting I venture earnestly to request your attendance, if possible.

"The object of that meeting will be as follows:

"First—The executive committee, appointed in March, 1861, will report the manner in which they have carried on the work entrusted to them.

"Secondly—A professional report of the progress of the works from Mr. Scott, will also be presented to the meeting.

"Lastly—An effort will be made, I trust with success, to raise the sum of money still wanted to complete the whole work. The sum of money already raised and promised, amounts to about £38,000. It is estimated that a further sum of not exceeding £15,000 will be sufficient to complete the whole work. I may mention that Mr. Scott's intention, as detailed to the committee on December 1st, is to carry up a portion of the spire before finally connecting the arms with the rest of the building.

"I can speak for myself, and I believe also for those with whom I have been associated, that it is our determination to carry out the work we have undertaken, and not to relax in our efforts until its completion sets us free. We shall want all the assistance we can get, and under these circumstances I trust you will not think me importunate if I again urge you to give us your co-operation and support.

"I have the honour to remain, yours faithfully,

"RICHMOND."

---

## ROCHDALE TOWN HALL.

THE opening of the new Gothic Exchange of Birmingham, oddly emphasised by Mr. Bright's oratory, is one, but it is only one, of the many indications of the hold which right architecture is taking of the civic mind. The town halls of Preston, Northampton, and Congleton, and the assize courts of Manchester, will rise to every one's recollection, while it requires but a small stretch of memory to recall the fact that Lord Palmerston was last year engaged in laying the first stone of a town hall at Bradford. To-day we have to chronicle the incident that the town which returns Mr. Cobden is only just behind the one which boasts being represented by his brother free-trader in the Gothic race. Mr. Crossland is, we are glad to say, the architect of the new town hall of Rochdale, with a design conspicuous by its proportions and balance of parts. The style is, as may be presumed, a modification of Middle-Pointed, while the care which the architect has bestowed on giving the staircases due prominence deserves special commendation. When some English city indulges us with a Gothic club-house, we shall be quite certain that the architectural conversion of the land has been completed. Ireland, not generally the first in such matters, has exhibited the phenomenon before our eyes in the Kildare Street club-house with which Mr. Woodward lived to adorn Dublin.

---

## THE NORTH SIDE OF THE ALTAR.

UNDER this title we welcome a very conclusive Liturgical Essay by the Rev. R. F. Littledale, in which he amply defends the proper position of the celebrant at the altar. The propositions which he satisfactorily proves are summed up thus at the end of this valuable pamphlet.

"I. The attitude of going to the north end of the altar was unknown throughout the three thousand years of Mosaic and ancient Christian ceremonial.

"II. Christian priests celebrated the Holy Eucharist either with their backs to the people, turning east, or (in Basilican churches,) with their faces to them, looking west.

"III. The Basilican arrangement never prevailed in England, and is opposed to our present rubrics, which imply that when the priest turns to the altar, he turns *from* the congregation, so that the Catacumbal type alone is usual.

"IV. The several editions of the Prayer Book were drawn up on the principle of not innovating, by bringing in new ritual, but of merely abridging the old ceremonies.

"V. North side is shown in A.D. 400, 1637, 1657, 1704, 1718, and 1838 not to mean north end.

"VI. The universal reception in the English Church of the Laudian arrangement of chancels and altars makes it impracticable to go to the N.E. side of the holy Table, so that north side is limited to meaning the north part of the west side.

"VII. The use of the north end is incompatible (a) with physical convenience, (b) with ancient precedent, (c) with the plain meaning of words, (d) with the known wishes and practice of the compilers of the last edition of the Prayer Book, (e) with any attempt to 'show forth' in solemn action either the Last Supper or the crucifixion.

"VIII. It is, finally, found wherever the supernatural character of the Holy Eucharist is denied, and where the decencies of Divine Service are disregarded, and needs, to reverent minds, no other disproof than that most weighty fact."—Pp. 30, 31.

## MONUMENTAL SCULPTURES.

A VERY beautiful recumbent effigy, by Mr. Redfern, of the late Lady Cope, of Bramshill, Hants, has been placed in *Eversley* church. The figure, which is in alabaster, reposes on a tomb of red Mansfield, yellow Bolsover, and Caen stone. Mr. Redfern, in his treatment, has rather departed from the stiff conventional style, the head being turned towards the altar, and the hands clasped on the breast. He has succeeded in obtaining an effect of great repose and solemnity, and in producing an accurate likeness. The accessories have been carefully and successfully carried out, and this work will no doubt add to the reputation of this able and rising artist. The monument is placed under a Tudor arch, separating the chancel from a north chapel. The

church being of very late date, the style of the Renaissance has been adopted for the tomb, which has been designed by Mr. Slater. It bears medallions, with arms and inscriptions; and the treatment is very successful. Considerable restorations are in progress in the church of Eversley, which we shall notice when completed.

*The Hilton and De Wint Monument in Lincoln Cathedral.*—This high tomb has been designed and executed by Mr. Forsyth. We subjoin the following description of it:—

The monument is about 8 ft. long by 4 ft. wide, and is 4 ft. 6 in. high; it is executed in Caen stone, alabaster, and marble. The style, fourteenth century. The panels in front are after three of the most important paintings of Mr. Hilton. The first is "Mary anointing the Feet of our Lord," from a painting of that subject in S. Michael's church, College Hill, in the City; the second is the "Crucifixion," from the large painting at Liverpool, and of which there is a popular engraving; the third is the "Raising of Lazarus," from a very large painting in Newark church. The end panel towards the west is a sculpture representing the west front of the cathedral, together with the gateway and houses in the foreground, from a drawing of De Wint's. Mr. Hilton and Mr. De Wint being brothers-in-law, and much attached to each other, the monument is a joint one, and is erected by Mrs. De Wint, who was Mr. Hilton's sister; and it was intended as an additional tribute to their memory to make the sculptures copies of their own works. The angels which surmount the buttresses at the angles are intended to represent Hope, Resignation, and Adoration. This monument is fixed in the presbytery of Lincoln cathedral, immediately under the east window, but at the south side. It forms a pendant to some old monuments on the opposite side. On the marble panels on the top are engraved the following inscriptions:—

"In memory of William Hilton, Esq., R.A., one of the most eminent historical painters this country has produced. He was for many years Keeper of the Royal Academy, in which office he was distinguished as well by his private worth as by the honourable and efficient discharge of his duties. Born at Lincoln 3rd June, 1786; died in London 30th December, 1839; buried in the Chapel Royal of the Savoy.

"Also of Peter De Wint, Esq. He was for many years one of the most distinguished members of the Society of Painters in Water Colours, founded in 1805, to whose annual exhibition he was one of the most admired and popular contributors. In private life he was much and deservedly respected for his upright and honourable conduct and sincerity of character. Born in Staffordshire 21st January, 1784; died in London 30th June, 1849; buried in the Chapel Royal of the Savoy.

"This monument is erected as a tribute of affection by the bereaved sister and widow, Harriet De Wint."

Mr. Earp has executed, from Mr. Bentley's design, a Gothic drinking-fountain for *Bridgetown*, in Barbadoes. There are allegorical figures, in bas-relief, of the cardinal Virtues, besides several inscriptions. The total height is 24 ft.

## PEWS.

THE following paper has been circulated by the National Association for Promoting Freedom of Worship.

"The following legal opinions on the subject of pews are submitted to the consideration of members of the English Church:—

"The use of the body of the church is common to all parishioners.'—*Ayliffe: Parergon*, p. 484. *Parliamentary Remembrancer* (March, 1860).

"By the general law, and of common right, all the pews in the parish church are the common property of the parish. They are for the use in common of the parishioners, who are all entitled to be seated, orderly and conveniently, so as best to provide for the accommodation of all. And every parishioner has clearly a right to a seat in the church, without any payment for it.'—p. vii. *Fuller v. Lane. Oliphant's Law of Pews*.

"Returning to the normal state of things, where it remains unaffected by any special privilege, we have seen that the body of every parish church belongs of common right to all the parishioners; and this right cannot lawfully be defeated by any permanent appropriation of particular places.'—*Report of the Committee of the House of Lords on the deficiency of the means of Spiritual Instruction*. (1858.) p. xviii.

"What the House of Lords' Committee here refer to as 'any special privilege,' is the possession of pews, under certain legal dispensations known as 'faculties,' &c., made in favour of private individuals. However flagrantly these invasions contravene the general law, they are technically valid.

"Technically invalid, nevertheless, have nearly all so-called claims to 'faculties,' &c., turned out, upon being subjected to judicial inquiry. They have, in most cases, proved to be untenable.

"The sale or hire of pews, it will have been observed, is illegal.

"The case of churches in which pew-rents are alleged to be in accordance with the 'New Parishes Acts,' has, in several ways, caused considerable misconstruction of the said Acts.

"In the first place, these Acts referred (as indeed their title ought to have reminded any one) exclusively to certain new churches.

"But, in the next place, as regards even those new churches, to which these supplementary by-laws did refer, so far from encouraging pew-rents, these Acts ruled, in express terms, that pew-rents should not be levied, even in those churches, except as a mere experiment,—an experiment barely tolerated,—tolerated only partially,—and this partial toleration only conditionally. Now, what are the express provisions of these Acts? Why, that 'if it shall appear that sufficient funds cannot be provided from other sources, *but not otherwise*, that annual rents may be taken in respect of any pews or sittings . . . provided always that one-half part at least of the whole number of sittings shall be free.'

"Happily the experiment has most signally failed. These rents, which were assumed to be available only as a last resource, have since been proved unnecessary. Another method, one which requires no exceptional provisions to be by law enacted, has been extensively tried, and the returns have abundantly demonstrated that considerably greater sums than those produced by pew-rents have been the result. This method is the Weekly Offertory.

"Collections by the Weekly Offertory are, on evidence abundantly supplied in the publications of the National Association, proposed as a remedy, the only conceivable remedy, for the loss of abolished pew-rents. It is in exact accordance with *Holy Scripture*—1 Cor. xvi. 1, 2; *the law of the Church*—the Rubric in the Holy Communion Service; and *the law of the land*—the Rubric being, by the Act of Uniformity, the law of the land.



"Need the suggestion be appended that such a mode of collecting funds for general religious purposes has the weightiest claims on our preference, even where there exist no pew-rents, the abolition of which demands compensation?"

"It may be well to meet the fair and reasonable question as to the disposal of the sums collected through the Offertory by suggesting that clergymen should receive only a proportionate share, for their stipends, as might be from time to time agreed upon; that the remainder should be devoted to the expenses of the church and parish, the schools, the sick, the aged, the poor, provident clubs, home and foreign missions, hospitals, dispensaries, various charities and societies, according to some fixed scale; and that the churchwardens should be bound to publish regular accounts of the receipts and expenditure.

"What is the inevitable inference which follows from the foregoing considerations? Clearly that the general practice of sale or hire, and permanent appropriation of pews is unauthorized and illegal. And not only so, but that the plea of 'necessity' cannot any longer be advanced with good faith. Meanwhile, numerous sittings, and even whole pews, remain empty during an entire service, at the very time when parishioners, more especially the working classes, are excluded from these very sittings which by common right, and the law of the land, are their own absolute, inalienable property.

"In a word, the churchwardens are legally bound to *fill up* sittings, not to *keep them vacant*.

"It is distinctly admitted that no parishioner has strictly any 'right' to occupy a sitting until the churchwardens, or their deputies have, before the commencement of each service, pointed out the sitting which he may occupy. But it is no less distinctly maintained that the churchwardens have strictly no 'right' to refuse to point out a sitting to every parishioner on his presenting himself at church, a reasonable time *before* service begins.

"By the carrying out of the law in this matter there would be, from time to time, a far greater number of sittings to be occupied than at present; there would be a wider choice of situations; persons who, for any reason, might choose some particular place in the church, would, by going betimes, seldom fail in obtaining it; families, especially large ones, would sit together, who now find it impossible to do so; the legal rights and vested interests of a community would not, as now, be bartered away to private individuals, for money; and the idea would be realized of common prayer in the churches of the people.

"It is most earnestly to be hoped that no inhabitant of any rural parish, who is happily by experience ignorant of the evils of the pew-system, will on that account refuse to extend his sympathy to those who so grievously suffer from it in towns.

"In conclusion, it is to be distinctly understood that no one, by becoming a member of this Association, pledges himself to any specific course of action in reference to any particular parish, but solely to ventilate the objects of the Association; to awaken public interest; and, by united counsel and co-operation, to encourage efforts to remedy the existing evils.

"To the foregoing excellent observations of the Shrewsbury Branch, the council of the NATIONAL ASSOCIATION for Promoting Freedom of Worship need only add that the evil and injustice of private pew-holding are not avoided by 'allotting seats to the parishioners,' or by assigning them to the working classes for what are termed 'low' or 'nominal' rents. Such rents are more than nine-tenths of that class have ever shown the ability or disposition to pay. The so-called 'poor' to whom the pews would be thus appropriated are, in most parishes, a small minority of the parishioners. The vast majority are still excluded and deterred, it may be at the threshold of a religious life, by 'allotting' the parish church of a large population to the minority, whether for a low or a high rent, or no rent at all."



## COLLEGIATE CHURCHES.

By MACKENZIE E. C. WALCOTT, M.A., Præcentor and Prebendary of  
Chichester,

In England there were several forms of collegiate churches, or rather foundations.

1. The collegiate church proper, as Wimborne, Howden, Beverley, Stoke, Astley, Wolverhampton, Middleham, and Warwick.

2. A royal free chapel, as Windsor, Wallingford, S. Stephen's Westminster, Hastings, and Windsor.

3. Attached to a hospital, as Battlefield, Totteshall, Clyst Gabriel, and Staindrop, for poor gentlemen.

4. Annexed to an educational establishment, as Winchester, Eton, Wye, and Higham Ferrers.

5. Bearing rather the character of a guild or confraternity, as S. Laurence Pountney, Barking, and S. James Warwick, and Stratford; or a large chantry chapel, as Stansted le Thele, Bunbury, Cotherstoke, Barton, Bradgate, Rushworth, or S. Mary's at S. David's.

In some cases the parish-incumbent was the president, as was intended at Ashford, and was the case at Crediton and Astley. Archbishop Baldwin designed a collegiate church at Hackington for forty priests, among whom the king and every suffragan bishop was to hold a canonry.

Occasionally there was no president, as at Bromyard, with its three prebendaries; Norton, with eight; and Chumleigh, with five prebendaries; or Bosham, with the same number, where the Bishop of Exeter was regarded as dean or provost.

The name of the president varied: in most instances it was dean; or provost or archpriest, as at Ulcombe and Haccombe; or master, as at Cobham; or warden.

The following list, compiled at the cost of much time, trouble, and research, will present a fair view of the constitution of the greater collegiate foundations in Great Britain and on the Continent.

**BEVERLEY.** The Archbishop of York president and canon; eight canons, provost, three officers, præcentor, chancellor, and sacrist; and seven persons, rectors of choir or berefellarii, nine vicars, seven chantry chaplains, nine clerks of canons, one clerk of the præcentor, one charnel [chancellor's?] clerk, seven clerks of the seven persons, two thuriblers, eight choristers, two clerks of the sacristy, and two vergers and bell-ringers.

### *Cantoris.*

1. Canon of S. Peter's altar.
2. Canon of S. Katharine's.
3. Provost.
4. Canon's vicar.
5. Canon's vicar.
6. Sacrist.
7. Canon's vicar.

### *Decani.*

- Archbishop.  
Canon of S. Martin's altar.  
Canon of S. Mary's.  
Chancellor.  
A person.  
Archbishop's vicar.  
Præcentor, with a vicar on either side.  
A person.

*Cantoris.*

8. Canon's vicar.
9. Canon of S. Michael's.
10. Canon of S. James'.
11. Hebdomadary.

*Decani.*

- A person.  
 Canon of S. Andrew's.  
 Canon of S. Stephen's.  
 Hebdomadary.

The clerks were in the second row before their masters, and the choristers in the third form.

**SOUTHWELL.** The Archbishop of York. Sixteen prebendaries, six vicars choral, an organist, six singing men, six choristers, and a verger. The organist (c. ix.) was to be master of the choristers and rector of choir. There was to be (c. xviii.) a prælector theologicus.

**S. MARTIN'S-LE-GRAND.** Dean, eight canons.

**S. MARY'S, WARWICK.** Dean, five canons, ten priest vicars, six choristers.

**LANGADOE, 1283.** Præcentor, twenty-one canons (seven to be priests, seven deacons, and seven subdeacons), five clerks. The choral habit to be like that of S. David's, but the amess to be purple, in honour of martyrs, and the pœnula or hood to be of lamb's fur.

**AUCKLAND, c. 1292.** Dean, nine (afterwards eleven) canons, who were to be residentiaries, and to have vicars, whose incomes varied between thirty shillings and ten marks a year: they served as hebdomadaries under the dean, who was rector chori. The bishop's stall was on the south-west, that of the dean on the north-west. Precedence of canons was determined according as they had priest (2), deacon (1), or subdeacon (3) vicars.

**CHESTER-LE-STREET, 1286.** Dean, seven prebendaries, two chaplains with cure of souls, seven vicars and minor clerks. The dean was rector chori, and with the three senior prebendaries was resident. The vicars were hebdomadaries.

- N.  
 Dean.  
 2. Prebendary.  
 4. Prebendary.  
 6. Prebendary.

- S.  
 Bishop.  
 1. Prebendary.  
 3. Prebendary.  
 5. Prebendary.

**S. ELIZABETH'S, WINCHESTER, 1300.** Provost, six chaplain-priests, six clerks, three deacons and three subdeacons, six choristers. The choral habit was a surplice and black cope; there was a common hall, but each chaplain had his chamber and servant.

**WENGHAM, 1286.** Provost, six secular canons, two priests, two deacons, two subdeacons; a seneschal, one of the canons; and six vicars.

**MERREWELL, 18 Edw. II.** Prior, three chaplains, one deacon; had a common hall and dormitory, and might be absent during three weeks in the year.

**GLASENEY, 1270.** Provost, sacrist, eleven prebendaries, seven vicars, six choristers.

**RUTHYN.** Seven regular priests.

**S. MARY'S, OTTERY, 1337.** Warden, eight prebendaries, ten vicars, master of music, grammar master, two parish priests, eight secondaries, two clerks, eight choristers.

**S. STEPHEN'S, WESTMINSTER, c. 1330.** Dean, twelve canons, twelve vicars.

**S. GEORGE'S, WINDSOR, 1351.** Warden (or dean temp. Hen. IV., 8 Hen. VI., Prynn, 594), twelve (anno 22 Edw. III. twenty-three) canons, thirteen priest-vicars, four clerks, six choristers, twenty-six poor knights; afterwards augmented to seven vicars, twelve lay clerks, and ten choristers; lately twelve, now six canons, including præcentor, treasurer, and steward.

**SISTHROP, temp. Edw. III.** Warden, nine chaplains, three clerks.

**SUDBURY, 1375.** Warden, five priests.

**ASTLEY, 17 Edw. III.** Warden, afterwards dean; three, afterwards two canons; three vicars. The dean was rector of the parish. The choral habit was a surplice and grey amess, with a black cope and hood lined with fine linen or taffeta from Michaelmas to Easter. The dean had power over the choir, but his vicar was the ordinary rector chori.

**COTHERSTOKE, 1336.** Provost, twelve chaplains, and two clerks.

**HEMINGBURGH, 1426.** A provost or warden, three prebendaries, six vicars choral, six clerks.

**ABERGWILLI, 1287.** (Præcentor, chancellor, treasurer, 1334, to be residentiaries), twenty-two prebendaries, four priests, two clerks, four choristers.

**ARUNDEL, 1386.** Master, twelve chaplain-priests, three deacons, three subdeacons, two acolytes, two sacrists, seven choristers.

**S. MICHAEL'S, LONDON, 1380.** Master, nine priests.

**WINCHESTER.** Warden, ten fellows, seventy scholars, three conduct-chaplains, three clerks, sixteen choristers.

**BUNBURY, 10 Ric. II.** Master, six chaplains.

**IRTHLINGBOROUGH.** Dean, five canons, four clerks.

**RUSHWORTH, 1342.** Warden or master, four priests' chaplains.

**WALLINGFORD, 10 Edw. I.** Dean, six chaplains, six clerks, six choristers.

**STOKE, 1415.** Dean, six prebendaries, eight vicars, two major clerks or rectors of choir, two clerks, vestry keepers, five choristers.

N.

1. Prebendary.

3. Prebendary.

5. Prebendary.

S.

Dean.

2. Prebendary.

4. Prebendary.

6. Prebendary.

The dean had a vicegerent. Residence was kept by thirty-two weeks in the year, together or at intervals, and attendance at matins, high mass, vespers, and compline. There was a treasurer or general receiver. No one was to lie in bed after 6.30 A.M. Choral habit, for canons, a grey amess; for vicars, a black amess; black copes, and white surplices; black caps "ancehuris," but not hoods.

**FOTHERINGAY, 1441.** Master, twelve chaplain-fellows, eight clerks, thirteen choristers.

**NEWARK, LEICESTER.** Dean, twelve canons, twelve vicars, three clerks, six choristers, fifty poor men, fifty poor women, ten nurses.

**NORTHILL.** Master or warden.

**ATLEBURGH.** Master or warden; four secular priests occupied the choir of the parish church.

**TONGE, 1410.** Warden, four chaplain-priests, two clerks, and seventeen almsfolk.

**TICKHILL, temp. Hen. II.** Provost, four prebendaries.

**S. PROBUS, 1291.** Dean, four canons.

**ROTHERHAM, 1481.** Provost, five priests, six choristers, three masters in grammar, music, and writing.

**WIMBORNE.** Dean, four prebendaries, three vicars, four deacons or secondaries, five choristers. [Three priests, three clerks, four choristers, two singing men, and organist.]

**SLAPTON.** Rector, four clerks, five chantry priests.

**S. MARTIN'S, LEICESTER.** Dean, seven prebendaries.

**NOSELEY.** Warden, three prebendaries.

**S. MARY'S IN THE FIELDS, NORWICH.** Dean, præcentor, chancellor, treasurer, four prebendaries, six chaplains.

**OXFORD, S. MARY WINTON, or NEW COLLEGE.** Warden, seventy fellows, ten chaplains, three clerks, sixteen choristers.

**MAGDALEN COLLEGE.** President, fellows and scholars, four chaplains, eight clerks, sixteen choristers.

**CAMBRIDGE, KING'S COLLEGE, 1443.** Provost, fellows, three (now two) conducts, six clerks, sixteen choristers.

**S. MARY'S, S. DAVID'S, 1365.** Master, seven priests' chaplains, one to be sacrist, two choristers.

**BRADGATE.** Master, two fellows.

**PLESHY.** Master, eight priests, two clerks, two choristers.

**MAIDSTONE.** Warden, chaplain-fellows.

**WOLVERHAMPTON.** Royal peculiar; Dean, (annexed to deanery of Windsor by Edward IV.) seven prebendaries, four perpetual curates, one being sacrist, three singing men.

**HOWDEN, 1226.** Six prebendaries, six chantry priests.

**HEYTESBURY, before 1300.** Dean (dignity held with deanery of Salisbury), four prebendaries.

**TETTENHALL.** Dean and four prebendaries.

**HASTINGS.** Dean and seven canons.

**TAMWORTH.** Dean and six prebendaries.

**WINGFIELD.** Provost or master, nine priests, three choristers.

**PENKRIDGE.** Dean the Archbishop of Dublin, thirteen prebendaries.

**HACCOMBE.** Archpriest, five chaplain-fellows. [At Ulcombe, Kent, 1220, there was an archpriest.]

**CREDITON.** Dean, (perpetual vicar,) præcentor, and treasurer, eighteen canons, eighteen vicars, four lay vicars, four choristers.

**S. BURIAN'S.** Dean, who was rector, three prebendaries.

**S. JOHN'S, CHESTER.** Dean, seven canons, seven vicars, two clerks, four choristers.

**MIDDLEHAM, 1476.** Dean, who was rector, extinct by 3 and 4 Vict. c. 113, seven chaplains, [four clerks, six choristers probably only designed.]

**N.**

1. Prebendary.

3. Prebendary.

5. Prebendary.

7. Prebendary.

2 Clerks.

**S.**

Dean.

2. Prebendary.

4. Prebendary.

6. Prebendary.

2 Clerks and Clerk Sacristan.

There were only six stalls endowed.

**STAFFORD.** Dean, now six canons, thirteen prebendaries.

**ETON.** Provost, seven fellows, two grammar masters, two conducts, seven clerks, seventy scholars, ten choristers.

**TOTTESHALL.** Master or warden, six priests, six clerks, six choristers.

**WYE, 1447.** Provost or master.

**HIGHAM FERRERS.** Master, seven chaplains, (four clerks, including grammar master and music master,) six choristers.

**BRECON, 32 Henry VIII.** Dean [with treasurership now held by bishop in lieu of mortuaries,] præcentor, chancellor, treasurer, nineteen canonries, divinity reader, and schoolmaster.

[**RIPON.** Dean, subdean, seven prebendaries, six vicars-choral, three deacons, three subdeacons, six choristers, six treblers, organist.] All the canons had houses, and kept twelve weeks' residence, three constituted a chapter, and one a little chapter.

[**MANCHESTER.** Warden, four, originally eight, fellows, two chaplains or vicars, four singing men, four choristers, a master of choristers or organist.]

**WESTMINSTER.** Dean, twelve, now six, prebendaries, two holding annexed rectories, including archdeacon, subdean, term lecturer and steward, six minor canons, twelve lay clerks, sixteen choristers, twelve bedesmen.

[*Scotland*, from Dr. Jebb's MS. Notes.] **CARDIL.** Provost, sacrist, ten prebendaries.

**BOTHAM.** Provost, seven prebendaries, two choristers.

**CORSTORPHINE.** Provost, five prebendaries, two choristers.

**CRICHTON.** Provost, nine prebendaries, two choristers.

**DUNBAR.** Dean, archpresbyter, eight prebendaries.

**ABERDEEN, KING'S COLLEGE, 1500.** Principal, chanter, sacrist, eight prebendaries, organist, four choristers.

**KIRKHILL, S. ANDREW'S.** Provost, ten prebendaries.

**RESTALRIGG.** Dean, nine prebendaries, two choristers.

**ROSLIN.** Provost, six prebendaries, two choristers.

„ Provost, six prebendaries, two choristers, three clerks.

**VESTER.** Provost, eight prebendaries, four choristers, six poor men.

**BIGGAR.** Provost.

**BOTHWELL.** Provost, eight prebendaries.

**CARNWATH.** Provost, six prebendaries.

**KILMAURS.** Provost, eight prebendaries, two choristers.

**SEMPLE.** Provost, three prebendaries.

**S. SALVADOR'S, ABERDEEN, 1456.** Provost, licenciate and bachelor of divinity, four regents in philosophy, eight bursars, prebendary-chaplains to serve in surplices, six poor clerks.

**S. LEONARD'S, 1512.** Principal or warden, four chaplains, eight poor scholars; twenty scholars, ten students.

**S. MARY'S, S. ANDREW'S, 1552.** Provost, licenciate, and B.D., and canonist wearing the Paris hood; eight priests students in theology; five vicars pensionary as parish priests, six students of philosophy, five professors.

**S. GILES, EDINBURGH, 1466.** Provost, curate to preside in choir in absence of the two senior prebendaries, and to act in his absence, sixteen prebendaries, one a sacristan, another minister chori, a bedell and four choristers. (*Maitland's Edinb.* p. 272.)

**YOUGHAL, 1464.** Warden, eight fellows, eight choristers.

**GALWAY.** Warden, seven choral-vicars.

**BALAGAR, Spain.** Rector the parish priest, and canons.

**AGER, 1592.** Archpriest and canons.

**CARSEOLI.** Provost, with parochial cure, eight canons, three beneficiati.

**MOTUCA, S. GEORGE, 1630.** Also parochial. Four dignitaries, a prior with cure of souls, dean, chanter, treasurer; nine canons wearing the rochet and violet cope. (*Grævius Sic.* ii. p. 34.)

**S. PETER.** Archpriest, chanter, treasurer, seven canons.

**ABBEVILLE.** Two dignitaries, twenty-two canons.

**MAGDEBOURG, S. MAURICE.** Twelve priest canons, seven deacons, twenty-four subdeacons wearing the same robes as those of S. Peter's, Rome.

**MILAN, S. GEORGE.** Provost, ten canons, custos, clerk.

„ **S. LAURENCE.** Provost, archpriest, twelve canons, two clerks.

„ **S. NAZARIUS.** Provost, fifteen canons, eleven other ministers.

„ **S. STEPHEN.** Provost, eighteen canons, six clerks.

**SION-VALLERIE.** A dean, seven canons.

**BERGAMO, S. VINCENT.** Concathedral. Archpriest, twenty-four canons.

**PALERMO, Royal Chapel.** A præcentor with cure of souls, using a golden staff and doctoral stole, twelve chaplains canons, four majors, four minors, four inferiors, with an amess of black edged with red; officer, a treasurer; personats, a subchanter, and schoolmaster, eight chorodati, six deacons, two sacrista, organist and musicians. (*Græv. Sic.* ii. p. 21.)

**PLACENTIA, S. ANTONINUS.** Provost, fourteen canons, seventeen mansionarii. (*Græv. vi.* 94.)

**LEONTIUM.** Provost or major, with cure of souls, chanter, master of cere-

monia, treasurer-economist, thirteen priest canons wear a black amice with red edgings.

**CALATHERIONUM**, also a parochial. Provost with cure of souls, dean, chanter, treasurer, sixteen canons wearing rochets and black amice. (Græv. Sic. ii. p. 675.)

**MENAS**. Provost with cure of souls, dean, chanter, treasurer, nine canons wearing rochets and violet copes.

**SAINTE CHAPELLE, PARIS**. Treasurer mitred, twelve canons, one a chanter, twelve chaplains, twelve clerks.

**STIRLING, Chapel Royal, 1489—1515**. Dean, Queen's confessor (the dignity held with the Bishopric of Galloway, and latterly Dunblane), subdean, sacristan, chanter, treasurer, chancellor, archdeacon, sixteen chaplains, master of music, two choristers.

**S. DIE TOUL**. Mitred provost, two ranks of prebendaries—1 nobles, 2 doctors.

**COLOGNE** (from l'Etat de l'Allemagne). **S. GERON**. Provost, dean, fifteen canons (nobles), fifteen priests.

**S. SAVARIN**. Provost, thirty canons.

**S. CUNIBERT**. Provost, twenty-four canons.

**S. ANDREW**. Provost, twenty-four canons.

**HOLY APOSTLES**. Provost, thirty canons.

**NOTRE DAME**. Provost, twenty canons.

**S. GEORGE**. Provost, nineteen canons.

**NOTRE DAME, Capitol**. Nobles, canons, and canonesses.

**PARIS** (from Le Géographe Parisien). **ASCENSION**. Dean, fifty-one prebendaries, twelve minor canons, fifty-two vicars-choral, four chaplains, six clerks.

**S. PETER**. Dean, sixteen prebendaries, sixteen vicars-choral, four readers.

**TRINITY**. Rector, twenty-five fellows, three chaplains, six clerks.

**AGNUS DEI**. Warden, seven fellows, eight clerks.

**S. MICHAEL**. Provost, four vicars pensionary, six clerks.

**ALL SAINTS**. Provost, two vicars pensionary, six clerks.

**S. PAUL**. Provost, two vicars pensionary, six clerks.

**S. SEPULCHRE**. Provost, two vicars pensionary, six clerks.

**S. MARY**. Rector, two prebendaries, six clerks.

**CHAPEL ROYAL**. Provost, fifty-one prebendaries, six clerks, sixteen choristers.

**TOWER**. Præcentor, three chaplains, six clerks.

*Filles de l'Archevêque*. **S. MARCEL**. Dean, fourteen canons.

**S. GERMAIN L'AUXERROIS**. Dean, chanter, thirteen canons.

**S. HONORE**. Chanter, eleven canons, four vicars, four chanters, six enfans.

**S. OPPORTUNE**. Cheficier [i.e., treasurer, chevet-keeper], nine canons.

*Filles de Notre Dame*. **S. MERRY**. Cheficier, six canons.

**S. SEPULCHRE**. Sixteen canons.

**S. BENOIT**. Six canons.

**S. ETIENNE**. Cheficier, twelve canons.

**S. DENIS**. Twelve canons.

**S. LOUIS**. Ten canons.

**S. JACQUES**. Eight canons, twelve chaplains.

**S. JEAN LE ROND**. Eight canons.

**COMBURG**. Dean, six capitulars, four domicellares.

**HAAG**. Dean, eighteen capitulars, six domicellares, cantor, scholasticus, two succentors. The domicellar to be admitted capitular knelt down in the sacristy before the præcentor and scholasticus, holding two rods crossed over his breast; and being asked, What seekest thou? replied, I would be eman-

cipated, for CHRIST's sake. He was then thrice struck with the rods, and emancipated from the yoke of the scholastic and cantor, in the name of the HOLY TRINITY, and once by each canon. He was then led up by the præcentor and scholasticus, and installed by the dean.

NIEU MUNSTER. Dean, thirteen capitulars, twelve domicellares.

LOUVAINE. Provost, dean, chanter, plebanus, eighteen canons, ten canons of elder foundation, treasurer, chaplains and vicars more than seventy-five. (Molanus, ii. 116.)

S. BURCHARD. Dean, eight capitulars, nine domicellares. (Mayer, iv. 361.)

BEROMUNSTER, 408. Provost, who could convoke chapters, had cure of souls, and celebrated on great festivals; he was not necessarily a canon. His vicar, the custos or treasurer, twenty-one canons, and prebendaries bound to residence for nine months, and to act as hebdomadaries, and the senior as rector chori; chaplains, master of the chapel, organist, sacrist, procurator fabricæ, almoner, and vice-custos.

PFÄFFMUNSTER. Provost, dean.

STRAUBINGEN (iii. 356). Provost, dean, parochus; personati, scholasticus, official, præcentor, chief custos, eight canons, four domicellares.

HUNFELD. Provost, dean, four canons, four domicellares. (iii. 540.)

MONACH, Bavaria (i. 187). Provost, vice-provost, dean (mitred), vice-dean, seventeen canons, two co-operators, master of ceremonies, six chaplains choral, ten choristers, thirty-four beneficiats.

BRAUNSCHU. Provost, dean, ten canons, who hold offices of master of fabric, and bursar, treasurer, custos, syndic, and vidam. (i. 38.)

OETTINGEN (ii. 176). Provost, dean, twenty-eight canons, three domicellares.

LANDISHUT (ii. 315). Provost, dean, ten canons, twelve perpetual vicars or chaplains.

S. MARY OLD CHAPEL, RATISBON. Dean, thirteen canons, mostly holding parochial cures. (Mayer, iv. 77.)

S. JOHN'S, RATISBON. Provost, dean, canons, cellarer, obellarius, sacrist. "Institutiones et destitutiones curiarum herbarum domorum arearum et aliarum possessionum ad cellarium simul ad præpositum et capitulum pertinent." The provost had no vote in the election of dean or canons. The dean had only power of correcting offences in choir, and giving leave for eight days' absence to choir. The provost could convene chapters, and invested canons; was supreme ruler, and could correct the dean. (So at Pfaffmunster, 214.)

The Collegiate Church took its origin in the want of vacancies in cathedrals for men desirous of becoming secular canons, (see my *Cathedrals in the Ecclesiastic*, 1864, p. 267, 330,) and was modelled on their form. It was superior to a parish church, (Frances, 361), but had not the right of burial as regards the parish in which it stood, and could possess only two or three bells, whereas cathedrals might have five or seven, (Ib. 394.) The characteristics of a collegiate church are not the right celebration of divine worship and the Holy Communion, a chapter, or higher seat for the rector, but the delivery of capitular possession, an oath of observance of statutes before admission to a stall in choir and voice in chapter, (Ceccop. ii. 292,) a common chest and seal, and the appointment of a syndic, (iii. 85); it is sufficient that the senior member or a member of the college by turn or elected for a time should preside, (ibid.) a chief not being indispensable. A collegiate church was only to be erected in a city or principal town,



(ibid. i. 21.) The cathedral was the sole church of the bishop, but he could hold several collegiate churches as their head, (Mayer, i. 88.) Three canons with prebends, including a president, were indispensable to constitute a college, (Ceccoperius, iii. p. 85,) where no number was prescribed by statute as many canons were to be admitted as the revenues would permit, (ib. p. 43,) and this rule could be enforced by the ordinary. Where the president had not cure of souls he was bound to celebrate on Thursdays, and reserve the Holy Sacrament perpetually. But regularly collegiate were also parish churches, the cure of souls residing in the chapter; and the hebdomadary or celebrant of the week sang the masses even at Eastertide and on Maundy Thursday, while the sacrist had charge of the tabernacle, font, and holy oils: but of custom the first dignitary sang mass on solemn feasts. But if a parish church was erected into a collegiate church, and the rector was constituted chief dignitary, in that case the ministration of Sacraments, burial fees, and offerings, with the parochial duties devolved on him, and he celebrated on Sundays and festivals, (p. 76.) Sometimes, however, there was a canon deputed to have cure of souls, (ibid. ii. 18.) When a parish church was simply united to a collegiate church with incorporation of revenues and mere community, then a perpetual vicar was appointed as parish priest, but he was removeable at will, and the mere nominee of the chapter, (ib. 23.) The perpetual vicar provided all necessities for the administration of Sacraments, but the chapter was answerable for the repairs of the fabric. The bishop appointed an economist to see that a removeable vicar had a sufficient maintenance; but in churches founded by laymen these duties devolved on such lay operarii, but they could apply a fabric fund if any existed to the purpose, (p. 68.) The maintenance of order in choir and the regulation of services were the duties of the president or chief member, and in his absence of the next senior, (i. 130.)

Those who wish to enter more particularly into the constitution of collegiate churches may consult Dugdale's *Monasticon*, vi. p. 3, new edition; Villanueva's *Viage Literario*; Pulgar's *Teatro*; Florez's *Espana Sagrada*; Andrew Mayer's *Novus Thesaurus*, and *Collegio de Ordinandos*, &c., Florença, 1752; *Miræi Notitia Ecclesiarum Belgii*; *Petri Suevia Ecclesiastica*, 1699; Agiurre, and similar works.

The question of the restoration of collegiate churches was recently mooted in an able speech by Mr. Beresford Hope, at the Bristol Church Congress. An experiment might be made in this direction by arranging that whenever in any large town such as Newcastle, Birmingham, Liverpool, Hull, Bath, Coventry, or Leeds, an endowment fund of £1000 should be raised, the principal church might be made collegiate; the rector might then be designated archpriest, an old title that could be conveniently revived by way of distinction to the choral dean, and heads of colleges; the curates would also then be permanently attached as perpetual vicars or chaplain-priests, and the incumbents of adjoining parishes be constituted honorary fellows. The archpresbyter, (Lib. i. Decret. tit. xxv.), exists at Louvaine, Mechlin,



Brussels, Tene, and Vilvorde ; he was, as Molanus says, (lib. ii. c. viii.), pastor pastorum, ejus presbyterio subsunt omnes pastores Ecclesiarum quæ sunt intra civitatem ; and he might again be rural or urban dean, or dean of Christianity.

At Sheffield there are at present three chaplains besides the vicar, at Wimborne are three ministers, at Beverley three perpetual curates, at Ottery there is an endowment for a chaplain-priest, and at Newgate, London, there are four readers. The Bishop of Salisbury might with advantage be made Dean of Wimborne, and the Bishop of Lincoln at Southwell, while the latter might be created a concathedral of Lincoln, Leeds of Ripon, Liverpool of Manchester, and Birmingham and Coventry of Lichfield, the various towns being regarded as cities. In this manner the way would be paved for the erection of sees without the costly adjunct of new cathedrals with a large staff: the only requirements being the addition of stalls in the choir and the organization of a voluntary choir. The prebends of Middleham, Southwell, and Wolverhampton might with advantage be re-endowed and their incumbents compelled to residence and made to undertake cure of souls. There are precedents for such changes, Galway was refounded or re-endowed by King Edward VI., Manchester and Brecon, by Henry VIII., and Ripon by James I. The right of presentation to prebends would reside in the founders, (Ceccop. iii. 84.) The cathedral of S. Patrick, Dublin, is in fact a collegiate church in a sense concathedral ; but the canons of a collegiate church of this kind have no right to seats in the cathedral choir, (92,) whereas in the true concathedral the canons of both churches constitute a single body, (ii. 268,) but at S. Patrick's the Dean is also Dean of Christ Church. At Saragossa the dignitaries and thirty canons transferred themselves from the church of S. Antony to that of Justina, into which the bishop's throne was translated ; but the canons of S. Justina still preserved their cathedralitas. The chapter of S. Mary de Pilar and S. Saviour were also one body, the canons of the former occupying the right side, (ii. 268.) In some cases the president of a collegiate church was a dignitary of the adjoining cathedral, like the provost of Notre Dame in ambitu at Brixen, and the Dean of Vallerie-Sion at Sion. Occasionally a collegiate church has been converted into a cathedral, as Ripon, Manchester, and Neustadt, 1463.

The re-establishment of such collegiate churches as I have ventured to recommend would conduce to greater union and fellowship among the clergy of the large towns, and produce harmonious and common action in every work of good. The services of the Church would be celebrated with greater solemnity, and a number of permanent positions be created for men who now pine under the precarious condition of curates. It would be at once a recurrence to the primitive form of having ecclesiastical centres for a wide extent of parochial ministration, and satisfy the great want of the Church at present, greater combination, more external unity, and private intercourse among the parochial clergy of many of our overgrown towns who are now separated or distant from their fellows, and in consequence are dispirited from lack of support and common counsel. In every large population

there would be a permanent church congress, and the presence of laymen in the local chapter would cement that unanimity and give that force which are now lacking in an aggregation of disunited parishes.

---

## ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting of this Society was held at Arklow House on Wednesday, December, 14, 1864. Present: A. J. B. Beresford Hope, Esq., the President, in the Chair; J. F. France, Esq.; Sir John E. Harington, Bart.; the Rev. S. S. Greatheed, the Rev. J. C. Jackson, the Rev. H. L. Jenner, the Rev. W. Scott, and the Rev. B. Webb. C. Hodgson Fowler, Esq., of Durham, was elected an ordinary member; and the provisional elections of Mrs. Gibbs, Berrow Cottage, Sidmouth; W. J. Audsley, Esq., and G. A. Audsley, Esq., of Liverpool; and Alfred Baldwin, Esq., of Stourport, were confirmed.

Mr. Ernst Jacobson, of Stockholm, architect, commissioned by the Swedish Government to examine and report upon the revival of Gothic architecture in England, had an interview with the committee.

Correspondence was read about the recent imminent destruction of the roodscreen at Filey Church, Yorkshire, which was mainly saved through the prompt interference of the Rev. G. O. Browne, of Hull; and about the sculptured reredos of S. John's, Torquay.

Mr. W. Smith met the committee, and exhibited his drawings for the restoration of S. Clement's, Outwell, Norfolk.

Mr. E. R. Robson announced that Mr. C. Hodgson Fowler had succeeded him as architect to the Dean and Chapter of Durham.

The decision of the committee in the competition for the Colour Enamel Prizes in connexion with the Architectural Museum was reported. (The particulars are given in the report of the Architectural Museum.)

Mr. Withers met the committee and exhibited his drawings of the restoration of S. John's, Elmswell, Suffolk, and S. Peter's, Friesthorpe, Lincolnshire. He also exhibited a very interesting series of uniform interior perspectives of seventeen small village churches, chiefly in South Wales and Lincolnshire, built or restored by himself. His plans for the important English "Church of the Resurrection," now building at Brussels, were also examined; as well as the designs for new schools at Elmswell, a small English church for Wildbad, in Wurtemberg, additions to the rectory of East Barkwith, Lincolnshire, and massive brass candlesticks for Gospel and Epistle lights intended to be placed in the sanctuary of S. Mary Magdalene's, Munster-square.

Mr. White met the committee, and exhibited his designs for the restoration of the fine Third-Pointed church of Cavendish, Suffolk. Mr. C. N. Beazley met the committee and explained his designs for the restoration of Birchington church, Kent (which had been criticized in the *Ecclesiologist*), and also his drawings for a new church at Coldash, Berkshire.

Mr. W. H. Crossland, of Leeds, met the committee and exhibited his drawings for a magnificent Pointed Town Hall, to be built at Rochdale, besides the new churches of S. Mary's and S. Chad's at Middlesmoor, details at Copley, near Halifax, and other places.

Mr. Redfern met the committee, and submitted some specimens of a method invented by himself for painting wall-spaces in exceedingly bright colours. The committee were favoured by Mr. Burges with an opportunity of inspecting the beautiful sketches of costume and detail which he is preparing for publication.

The progress of the works at S. Bartholomew the Great, Smithfield, was reported. The work on Byzantine Architecture by M. Texier and Mr. R. P. Pullan and the new series of the Architectural Photographic Society's publications were mentioned. A letter was received from the Rev. A. Leeper about a subscription for restoring the peal of bells at S. Andrew's, Dublin. Letters were received from Dr. Grossmann, Mr. Sebastian Evans, Rev. J. Ingle, Rev. W. T. A. Radford, Signor Salviati, Messrs. Rust and Co., and some papers from the Rev. Mackenzie Walcott. Mr. W. Cunliffe Brooks sent some impressions of a well-designed Gothic stamp, used by him on the cheques issued by his Bank.

Mr. Norton informed the committee that the next issue of the Arundel Society would comprise a chromo-lithograph of Hemling's triptych in the hospital of S. John, at Bruges; and that the society had lent their rooms for a three weeks' exhibition in the ensuing spring of the drawings and tracings from ancient stained glass made by the late Mr. Winston.

The committee examined a photograph of the Hilton and De Wint monument recently executed by Mr. Forsyth for Lincoln Cathedral, and a portfolio of drawings by Mr. Norton. These included designs for two new churches at Middlesborough, for the new church of S. David, Neath, Glamorganshire, and for parsonage-houses at Middlesborough and Bedminster. Mr. Truefitt's designs for a new school at Blakemere, Herefordshire, were examined; as also a photograph of two richly designed wrought-iron gates for Bombay Cathedral, executed by Messrs. Cox and Son, from the drawings of Mr. M. Digby Wyatt. They are 14 ft. wide, and 7 ft. 6 in. high, and are relieved with roses of polished brass. From Messrs. Lavers and Barraud the committee received four cartoons by Mr. Holiday, from which have been executed windows for Worcester College Chapel, Oxford, under the superintendence of Mr. Burges; also, some cartoons by Mr. Allen, in Renaissance style, for the decoration of a house in Prince's Gate, under the superintendence of Mr. Digby Wyatt; the cartoons, by Mr. Westlake, for the four apse windows of Mr. Pearson's fine church of S. Peter's, Vauxhall; and Mr. Barraud's cartoon for the east window of Angersleigh church, Somersetshire. Messrs. Jesse Rust and Co. sent a communication about their enamelled glass mosaics. The committee also examined the able designs by Messrs. Heaton, Butler and Bayne, for a mosaic reredos for Chester Cathedral, under Mr. Blomfield.

## THE INSTITUTE OF BRITISH ARCHITECTS.

At the ordinary General Meeting of the Institute of British Architects, on Monday, the 5th December, Thomas L. Donaldson, President, in the chair, after a feeling tribute to the memory of the late David Roberts, R.A., by the President, a letter was read from his Eminence Cardinal Wiseman, acknowledging the flattering notice made by the President in his recent opening address of the lecture given by his Eminence at the South Kensington Museum, on the Architecture of London, in April last. The letter was accompanied by several photographs of the excavations of the old Imperial Palace of Rome, now being prosecuted under the auspices of the Emperor of the French. These photographs were placed by Cardinal Wiseman at the disposal of the President, for exhibition at the evening meetings of the Institute.

A paper was then read by Mr. E. I'Anson, fellow, on the new office buildings now being erected in the City of London, in which reference was made to the greatly increasing importance and magnificence of these structures, as contrasted with those erected in former years. The paper was illustrated by numerous drawings of buildings recently erected, including Langbourne Chambers, Fenchurch Street, in which latter instance a system of lighting by internal areas, lined with white glazed tiles and open iron doors, serving also for the purposes of ventilation, had been introduced.

A discussion followed, in which the President, Mr. Ken, Mr. Ashpitel, Mr. J. J. Cole, Mr. J. W. Papworth, and other members took part; and after a vote of thanks to Mr. I'Anson, the meeting adjourned till the 19th of December, when a paper on the construction of theatres would be read by Mr. A. W. Taylor.

---

At the ordinary General Meeting of the Royal Institute of British Architects, held on Monday, January 9, 1865, Thomas L. Donaldson, President, in the chair; a paper containing information on the State and Progress of Architecture abroad, in communications received from foreign members of the Institute, was read by Mr. C. C. Nelson, Vice-President, and Honorary Secretary for Foreign Correspondence. The first communication was from the Chevalier da Silva, President of the Institute of Portuguese Architects, in which the writer states that nothing very important in architecture had been done in Portugal since the erection of the church of the Estrella, built by Queen Donna Maria, and the commencement of the new Royal Palace d'Ajuda. The most important private buildings have been for the most part erected in the style adopted after the earthquake at Lisbon in 1755, viz. that of the palace and Convent at Mafra: of late, however, a better type has been observable both as regards style and material in Domestic architecture; some of the houses having polished marble fronts, while in the arrangements of the plans an endeavour has been made to meet modern re-

quirements. The façade of the new Chamber of Peers, of free stone, is good—but the choice of site is not a favourable one. Great works will shortly be undertaken, as the palace of Ajada is to be finished, although not according to the original design. An astronomical observatory is also in progress, and the chief station of the railway in Lisbon is in a forward state, and will be finished next year. Among the private buildings in course of erection is the palace of the opulent banker, M. Eugenio d'Almeida, Peer of the realm; and foremost among the ecclesiastical buildings is the convent and church of Batalha, where restorations have been carried on for nine years past, under the superintendence of M. Lucas Pereira.

The next communication was from M. Charles Delsaux, of Liège. Architecture in Belgium, he says, develops itself at present in private buildings, hotels of rich bankers, fundholders, and manufacturers. Few large buildings are erected, but manufactories are built, country houses are repaired, citizens have elegantly built and healthy residences, and a number of schools are building in our populous communes. Good architecture does not, as a rule, show itself in the principal new churches; the funds at command are chiefly devoted to the restoration of Mediæval structures.

Another letter on the subject of architecture in Belgium was from M. Cluysenaar, of Brussels, who writes, "Architecture is not in a favourable position in Belgium. The Government can only spend large sums in railways, roads, canals, fortifications, and the army, so that but little remains for the arts. Meanwhile a superior school of architecture is wanting in Belgium in which a student may obtain a theoretical and practical education."

The last communication was from M. Pascal Coste, of Marseilles, who enters into full detail connected with the progress of art there, and states that although Paris had taken the lead in architectural improvements, Marseilles had not remained inactive, great works both public and private having been undertaken of late years. New ports have been constructed to the west of the city, the united area of which is more than double that of the old port. To this may be added the annexe of the Port Impériale, now constructing, the whole involving an outlay of sixty-four million francs: new thoroughfares are in course of construction, including the prolongation of the Rue Canebière on the site of the Rue Noailles, and the formation of the Rue Impériale, intended to form the most direct communication from the centre of the town and the new quarters of the dock. Several streets in the old town have been widened, and new boulevards opened. Among the most important public buildings finished during the last fourteen years are the cellular prison for two hundred prisoners, the Maison d'Arrêt for six hundred inmates, the new Civil Hospital in the quartier S. Pierre for seven hundred and eighty patients, and the lunatic asylum for nine hundred patients, the military hospital for six hundred patients, the barracks for gendarmerie, the cavalry and infantry barracks, the Exchange and Tribunal de Commerce, the Palais de Justice, the Mont de Pieté in the centre of the town, the Faculty of the Sciences, the zoological garden in the quartier Chartreux, a new cemetery in the

quartier S. Pierre, and several churches and convents in the Roman, Gothic, and Renaissance styles.

In course of erection are the following new buildings: the new cathedral in the Byzantine style, by M. Leon Vaudoyer; the museum of paintings and museum of natural history; the public library and the school of fine arts; the Chapel de Notre Dame de la Garde, and the Imperial residence, built on the promontory of the old Anse de la Reserve; the new prefecture and the Hotel Dien.

Among the projects under consideration are additional thoroughfares through the old town, the enlargement of the Hotel de Ville, and the alteration and improvement of private dwellings throughout the town. The aggregate cost of works undertaken at Marseilles during the last fourteen years at the expense of the state, the department, and the corporation, amounts to a hundred and sixty millions of francs.

A discussion followed the reading of the above paper, in which the President, Mr. G. R. Burnell, Mr. W. A. Boulnois, and Mr. J. W. Papworth, Fellows, took part, and after a cordial vote of thanks to Mr. Nelson for his interesting paper and the valuable information received from the honorary and corresponding members of the Institute, the meeting adjourned till Monday, the 23rd of January.

---

## THE ARCHITECTURAL MUSEUM.

THE prizes to art workmen have been awarded; the following is the report of the Council:—

“It is with no pleasant feelings that the Council has to announce that it declines to give any prizes for wood-carvings this year. Encouraged by the success which attended the competition of last year, it offered for 1864 prizes larger in value than it had ever done before, viz., a first prize of £20, and a second one of £10, with extra prizes of £1. 1s. or upwards, according to the merit of the specimens; and it proposed for the subject a narrative which it believed was familiar above all others to every one from earliest infancy, viz., the parable of ‘The Good Samaritan.’ It made sure that so well-known a subject and such ample remuneration would have produced tenders of more than average merit, and probably a larger number of them. When the time for sending in the subjects had arrived, the council was astonished to find that only five competitors had entered the lists. When their works came to be examined, the council, to its regret, discovered that the five panels were, while slightly different in comparative merit, alike unsatisfactory in conception and clumsy in execution. It was the unanimous opinion of all who assembled at the adjudication that none deserved a prize, even of a reduced value; so the year which, it was hoped, might have been marked as an epoch of progress, will be noted in the records of the Architectural Museum as a blank, as far as the prizes for carving are concerned.

“The Museum has a different record to make of the new prizes for silver work. The council of the Architectural Museum offered a first prize of £10 for the best, and Mr. H. Heather Bigg, of Wimpole Street, a second prize of £5. 5s. for the next best reproduction in silver, on a reduced scale, of a cast in the Architectural Museum collection representing a group of leaves. The



special object of this prize was to encourage hand-tooling or chasing. The length of the leaves in the works sent in competition was not to be more than three-eighths of an inch. The group of leaves was to be either chiselled from the solid, or cast and carefully chased, or the leaves made in detail, and brought together by soldering. Six specimens were sent in, of which two were considered to be disqualified, from their non-fulfilment of the exact conditions. The first prize was given to Mr. Henry Whitehouse, Jun., employed by Mr. Whitehouse, of 9, Chadwell Street, S. John Street Road; the second to Mr. Septimus Beresford, employed by Mr. Richards, of 29, Middleton Street, S. John Street Road; and an extra prize of £3. 3s. was voted by the museum to Mr. G. J. Langley, of 25, Wynyatt Street, Clerkenwell. Moreover, the work of Mr. Walter Harrison, apprentice to Messrs. Garrard, which was disqualified from the competition from its non-fulfilment of the conditions, was considered to possess such merit, that a gratuity of £1. 1s. and a bound copy of Labarte's 'Handbook of Arts of the Middle Ages' were voted to Mr. Harrison.

"The colour prizes usually given by the Ecclesiological Society and Mr. Beresford Hope, through the Architectural Museum, were this year transmuted by the donors into a prize of £10, for a rosette executed in transparent enamels on silver. The colours to be of not less than nine separate tints, and of the same class and character as those in the head of a crozier from the Soltykoff collection, and two triptychs, silver gilt, and with plaques of translucent enamel, date circ. 1350 to 1400, exhibited in the precious metal, enamel, and jewellery court of the South Kensington Museum. The central compartment of the rosette to contain two tints without an intervening thread of metal, which need not be sunk to a depth of more than one-thirtieth of an inch.

"Another prize of £10, given by Mr. Ruskin, was offered for a rosette of similar size and design to the above, executed in opaque enamels on a ground of copper. The colours to be of not less than nine separate tints, and of the same class and character as those of the Soltykoff chasse, in the South Kensington Museum, or of any fine specimen of Chinese encrusted enamel. The central compartment of the rosette to contain two tints, without an intervening thread of metal; the copper to be hollowed to the depth of not less than one-sixteenth of an inch, and the metal surfaces to be fire-gilt.

"These two prizes were to be adjudicated by the Committee of the Ecclesiological Society, together with Mr. Ruskin, Mr. J. C. Robinson, and Mr. Burges. For the first prize two competitors strove, and, acting on the discretionary power contained in the instructions, the judges divided the prize into one of £7 to Mr. H. de Koningh, of 79, Dean Street, Soho; and one of £3 to Mr. Frederick Lowe, of 13, Wilderness Row, London. Mr. Koningh's work was remarkable for the success with which he had enamelled good ruby on silver, a feat which Cellini pronounced impossible, though comparatively easy on gold. For Mr. Ruskin's prize there were three competitors, and the prize was assigned to Mr. Alfred Gray, in the employ of Messrs. Elkington, of Birmingham. Mr. de Koningh, however, competed with so much spirit, not only with the prescribed rosette, but with a volunteered imitation of a Chinese *cloisonné*, that, although the latter had no equitable claim to a prize, the judges recommended the Architectural Museum to recognise its merit by a gift of Labarte's Handbook, which was voted accordingly.

"(Signed) JOSEPH CLARKE, Hon. Sec.

"Nov. 14, 1864."

A course of lectures is being arranged to commence early in March, 1865.

## WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

At the annual meeting of this society, held in the Council-room of the Natural History Society, Sir T. E. Winnington, Bart., M.P., in the chair, the report of the society was read by the secretary (Mr. J. S. Walker). It began by a narrative of the excursion made by the society after the last yearly meeting to the churches of Colwall, Codrington, Boebury, and Ledbury; also, of the excursion made on the 28th of June last, to the churches of Holt, Shrawley, Astley, and Grimley; and of the visit more recently made to Lichfield Cathedral. The report then proceeded to give a description of the group of buildings at Newland, connected with the Beauchamp charity, founded by the Right Hon. John Reginald Pyndar, third Earl Beauchamp, who bequeathed £60,000 for the erection and endowment of almshouses for poor men and women, members of the Church of England, who shall have been employed in agriculture, and have been reduced by sickness, misfortune, or infirmity.

“This establishment consists of a chaplain, a warden, twenty-four almspeople, a clerk, porter, matron, &c. The trustees were directed to repair or rebuild the parish church of Newland, so as to make it available as a place of worship for the almspeople. The buildings were designed by Mr. Hardwick, and form three sides of a quadrangle, with wings projecting westward, the fourth side being open to the south. The church occupies the easternmost portion of the north side; the almshouses extend along the rest of this and the whole of the west side; while the warden's house, the board-room, and the intended cloister, form the eastern boundary of the quadrangle. The church is built of a fine white stone; the other buildings are constructed of brick, with Bath-stone dressings, and all the roofs are covered with tiles.

“The church, like the old one, is dedicated to S. Leonard, and consists of a large chancel, with south aisle, nave, north porch, and a bell-turret at the south-east angle. The chancel is arranged collegiate-wise, and is occupied by the clergy, choir, and almsmen, the almswomen sitting in the chancel aisle, entrance to this part of the church being through a doorway under the bell-turret. The nave is appropriated to the parishioners generally, who enter through the porch, which occupies the westernmost bay on the north side. Between the chancel and aisle is an arcade of four pointed arches springing from three coupled and banded piers of superb polished foreign marble. The reredos consists of a well-executed piece of sculpture in high relief, executed by Bolton, and representing the Crucifixion. But much of the effect of this fine work is lost for want of more light in front, and the golden diaper, which was no doubt intended to throw up the principal figures, has a disagreeable and unmeaning effect, the turrets and other buildings of the city, to which it forms a background, being quite indistinguishable at a little distance. The altar consists of a beautiful slab of polished marble, supported on a framework of wood. It is



covered by a frontal and superfrontal of beautifully-wrought needlework. Two massive candlesticks stand upon the superaltar, and the wall on each side of the reredos is enriched with bands of alabaster, marble, and incised stone-work; the same kind of ornamentation being continued along the north wall, beneath the window. There are sedilia, credence, and piscina, on the south side of the sanctuary, and the metal altar-rails stand below, instead of on the top of the sanctuary steps, thus doing away with the unsightly appearance caused by the rail intersecting the altar frontal, as well as being more convenient for administration of Holy Communion. The pavement is from Godwin's manufactory, and contains a large admixture of green and white tiles. The chancel arch is very bold and lofty, and beneath it is a low stone screen, divided by shafts of polished marble and spar, with carved capitals, into six principal compartments, in each of which is an incised panel, containing personifications of the Christian graces of temperance, prudence, justice, and fortitude. The three-light east window and the windows on the north side of the chancel are filled with stained glass, the former being executed by Messrs. Hardman, and the side windows by Messrs. Clayton and Bell. The nave is three bays in length, having two-light windows, with trefoiled inner arches, resting on circular shafts. Near the south-west angle is an interesting feature in the shape of an oriel window projecting into the church, and supported on brackets and a marble shaft. It opens into the infirmary of the almshouses, so as to enable those, who through sickness are unable to come to church, to join in the public worship celebrated therein. The subject of the sick man being let down from the house-top that he might be healed by our Lord, is appropriately incised below the window opening. The roofs of the chancel and nave are very similar, and consist of trussed rafters, with arched principals. The walls are plastered between horizontal bands of stone, which will probably be ultimately decorated with incised work. There is a circular window at each end of the aisle, and at the west end of the nave. The font has been transferred from the old church, and stands at the west end upon a dwarf shaft of polished marble with carved capital. A brass lectern stands in the centre of the chancel, and a litany desk at the east end of the nave; but the pulpit and the seats throughout the church are merely temporary.

“The general effect of the interior is very good, and many of the details are exceedingly elegant. The chancel screen is, perhaps, the best feature; the reredos and the fittings and decorations of the sanctuary generally are also very satisfactory; but there are some points open to criticism, as, for instance, the east window, which is too narrow for so wide a chancel.

“Its squeezed-up appearance is no doubt increased by the reredos and altar being of the same width, and thus carrying the outer line of the window opening down to the floor. The architect is not responsible for this defect, having originally designed a five-light window for the east end. The junction of the roofs with the stone cornices is not well managed, and the chancel roof might, with advantage to the appearance of the church, have been of a more ornate character than that

of the nave. A little more lightness and elegance of design in the oriel window would have been desirable, and the circular west window of the nave is by no means a pleasing design. Externally, the church is satisfactory with the exception of the bell-turret, which must be pronounced a failure from whichever point of view it may be seen. From a low square stage rises an ill-proportioned octagon of two stages, the upper one crowded with narrow lights and gables, and the whole terminating in a spirelet, the angles of which bristle with innumerable crockets, that detract from, rather than add to, the beauty of the structure they were intended to adorn.

"The board-room has a lofty open roof, a handsome carved stone chimney-piece, and square-headed windows, with reticulated tracery. The warden's house is a picturesque structure, having numerous projecting gables, in great irregularity of outline.

"The almshouses are two stories in height, besides attics in the roof. The upper story is lighted by three-light square-headed windows beneath gables, which, like those in the board-room and the warden's house, have barge-boards (the gable walls being constructed of timber, filled in with ornamentally-disposed brickwork). The lower windows are also of three lights, but with blank-pointed heads, the stonework surrounding them being ungracefully arranged. Wide stone arches springing from shafts with carved capitals and moulded bases open into recessed porches—one serving for two dwellings. These arches were designed of considerable width in order that seats might be placed within the porches for the accommodation of the almspeople in fine summer weather. It is intended to erect a tower for a peal of bells over the gateway into the quadrangle, and a cloister to connect the board-room with the church. A broad terrace surrounds the quadrangle, the space in the centre being laid with turf and intersected by gravel paths. The quaint old wooden church which stands in the recently consecrated burial ground, will shortly be pulled down and a cross erected on its site."

---

## NEW CHURCHES.

*S. Chad, Middlesmoor, Yorkshire.*—This new church is designed by Mr. Crossland. It is to comprise chancel and nave, each with a northern aisle, a south-western porch, and a western tower—in which are to be placed the seats for children. The arrangements are good; though the pulpit had better have been placed on the north side. The north chancel-aisle holds an organ (on the floor), and serves as a vestry. The style is Geometrical Middle-Pointed, treated with much dignity. The tower, which is of good proportions, has an embattled belfry-stage and a thin octagonal spire, banded, and with spire-lights on the cardinal sides. The only thing we dislike in its design is an arcading, pierced with slits for the ringing-chamber, which affects an earlier type altogether.

*S. —, Copley, Halifax, Yorkshire.*—The font for this new church, by Mr. Crossland, is of stone, octagonal, with eight shafts round a central stem, and with the Symbols of the Four Evangelists carved in quatrefoil panels on the cardinal sides. The pulpit in the same church is of stone, octagonal, with niched faces, in each of which is sculptured a seated figure. These struck us as being somewhat heavy.

*S. John, Masborough, Yorkshire.*—This is a new church, built from Mr. White's designs, in a populous and rapidly increasing township in the parish of Rotherham. The church was appealed to by Mr. White at our last anniversary, as affording an illustration of his matured views on the important question of the construction of a large town church, suited to modern Anglican worship. We are glad to be able to describe it from a personal inspection. The church is intended to accommodate eight hundred worshippers, and the contract was taken for the ridiculously low sum of £3,000; which amount would not, we believe, have been exceeded, had not some troublesome springs been encountered in digging the foundations, necessitating a considerable outlay before they could be diverted. At present the church can hardly be called a town church, being situated on an eminence just outside the limits of the dwellings and workshops which compose the town of Masborough. But in all human probability it will not long remain in isolation, so that its treatment as a "town church" was perfectly reasonable, and, indeed, necessary. The plan comprises a nave 68 ft. 10 in. by 26 ft. 6 in.; north and south aisles, of which the former is the wider by 3 ft.; a transept on the north; chancel 32 ft. 6 in. by 20 ft., with aisles placed transeptwise; that on the north being again considerably more spacious than the one opposite. On the north of the sanctuary, which is well developed, and extends eastward of the chancel aisles, is a vestry under a lean-to, opening into the north chancel aisle by an arch. There are north and south porches, and a tower will, it is hoped, some day be built at the west end of the south aisle. In many respects this is a remarkable plan. Its specialty, however, consists in the attempt which has been made—and certainly very successfully made—to accommodate, in an aisled church, a large congregation within sight of the chancel and altar. This desideratum is attained chiefly by the arrangement of the chancel aisles, which, independently of other advantages, allow the worshippers in the remote parts of the church, a fair view of the altar. We tried the experiment ourselves, and found that it was scarcely possible for a man of average stature to place himself in a position from which the altar and the choir could not be seen. So much, then, for the plan. The funds at the architect's disposal will sufficiently account for a considerable amount of rudeness and want of finish; but we can safely say that we never met with a church on which a small sum was laid out to better advantage. Beginning at the east end, we have a noble and dignified elevation, with a five-light Geometrical window set very high up in a steep gable. Of the north and south sides we prefer the former. In both the lofty clerestory is a noble feature, as it will be when the church is surrounded by houses. The windows are trefoil-headed couplets, with a circle above, the lights very far apart. The aisles

have lean-to roofs and three-light windows. The effect of the chancel aisle gabling transeptwise is very good, but the four-light south window struck us as being out of proportion. It has an enormous foliated circle in the head, altogether too large for the lower lights. On the other hand, the north chancel-aisle shows a remarkably elegant window, of the same kind, but better proportioned. The north elevation is, however, less successful than the south, by reason of the unsatisfactory appearance of the transept, with its low hipped roof. The omission of this feature would have improved the design. The west elevation shows a lofty gable, with a large window divided into two by a buttress, with a square of trefoils above. On entering the church the chief thing that strikes one is its great spaciousness and loftiness. The nave measures 55 ft. from the floor to the ridge. It has an excellent roof, with tie-beams and king-posts, and intermediate collar-tied principals. There are four bays. The arches are very plain, and spring from low, circular pillars, of corresponding simplicity. All the ornament is left in block, and the walls are lined with rough stone and brick. This certainly gives rather a rude appearance to the interior. Nothing can be better than the low, open seats of the nave and aisles. They stand on a flooring of wooden bricks, on the same level as the tiled alleys. The pulpit, a very simple one of wood, is placed against the south pier of the chancel arch. The chancel is raised two steps above the nave, and a further gradation of well-managed levels leads to the spacious sanctuary. The ritual fittings are in every respect satisfactory. The altar is of noble proportions, though it may perhaps be doubted whether Mr. White, in his evident hatred of those hideous broad tables, to which some architects even now adhere, has not been carried to the opposite extreme of making them over narrow. Ancient precedent, however, certainly does justify a minimum of width, in proportion to the other measurements. The great height of the sill of the east window gives scope for any extent of wall decoration; the funds, however, would not allow of anything more elaborate than a reredos of figured tiles: these had not arrived from Staffordshire when we visited the church. The experiment of painting a diaper pattern on the brickwork with which the lower part of the walls is lined is to be tried. We shall be curious to know how it succeeds. We fear that, in the present case, the bricks are of hardly fine enough texture to give effect to the colour. The choir seats are very satisfactory, and, ritualistically, leave nothing to be desired. The organ will be placed in the north chancel-aisle. We sincerely congratulate Mr. White, and the people of Masborough, on this excellent church, in which every seat is free and unappropriated. We have omitted to mention the material, which is a good rough local stone, with bands of brick, and ashlar dressings. The stringcourses and labels are of moulded brick.

*S. David, Neath, Glamorganshire.*—This is a large church, designed by Mr. Norton, and intended to hold twelve hundred people, without galleries: the estimated cost being £6,450. The plan comprises a nave 101 ft. long by 32 ft. broad, a chancel 40 ft. long, ending in a circular apsidal east end, two aisles, two transepts, an eastern aisle to the north transept, a vestry in the angle between the south transept

and the chancel, a south-western porch, and a western narthex. The chancel is stalled, though in three rows on each side; its ritual arrangements are correct. The altar is raised on no less than eleven steps, and there is a low chancel-screen. The whole area of the building is filled with fixed seats, those in the transepts facing north and south respectively. The style is Geometrical Pointed; the material externally is the local grey sandstone, with bands of red sandstone and dressings of Bath stone. Internally the walls are lined with red brick, having patterns and bands of blue brick. The apse is effective, having ten similar and continuous windows round it. Each of these is of two trefoiled lights, with a multifoiled circle in the head; and internally the hoods and banded shafts form a continuous arcade. The arcades have equilateral arches, with coloured voussoirs; the piers being alternately cylindrical and quatrefoiled in section. The clerestory windows are very large, of two lights, with an octofoiled circle in the heads. We confess that we think the treatment of their internal hoods and their exterior outline far from pleasing. The transepts are fairly well defined. The tower (of which the basement forms the vestry) is a very successful composition; it rises to a considerable height, without buttresses, in simple quadrangular severity. There is a two-light belfry-window on each face; and a quadrangular spire rising from four angle-turrets, which spring from a heavy, overhanging cornice or parapet. This is, we presume, a local type, cleverly adapted. The height of the spire is 142 ft. This is a work of much merit and originality, and deserves a description from an actual inspection.

*S. Mary, Middlesborough, Yorkshire.*—Mr. Norton has designed a small and inexpensive church for a poor district in this rising town. The site is at the corner of a street of mean houses, and the ground-plan, consisting of nave, chancel, and south aisle to both, occupies the whole rectangular area. The accommodation will be for five hundred people, and the estimated cost £1,500. There is an arcade of four between the nave and its aisle: the chancel, which is well developed and well arranged, is made to assume an apsidal east end. This peculiarity seems to us undesirable. The east end of the south chancel-aisle forms a vestry. The arches are equilateral, on low cylindrical piers; and there is a clerestory of large sexfoiled circles under pointed hoods. The style is an early Pointed, with plate tracery. A single bellcote crowns the west gable. There is much merit in the design. The material is brick, skilfully used and contrasted: the windows, arcades, doorways, and bellcote are to be of the local sandstone.

*All Saints, Clevedon, Somersetshire.*—A new church, of considerable merit, by Mr. C. E. Giles, built about five years ago. The plan is cruciform, which was stipulated for by the founders. There is a clerestoried nave of 53 ft. by 17 ft., with aisles, separated by arcades of five. The chancel, 30 ft. by 13 ft., has transepts to its western part, and a vestry at the north-east angle. A central tower stands over the choir proper, the sanctuary projecting eastward. The arrangements are seemly. The sanctuary has sedilia, credence, and footpace, and a slight temporary reredos; the choir has stalls. There is a pulpit at the north-east corner of the nave, and a lectern in the middle. The porch is a western one. The material is Pennant stone, with quoins

of magnesian yellow limestone, and dressings of Bath stone. The piers are of blue Pennant stone. The style is geometrical Middle-Pointed. The shafts of the arcades are octagonal, with stiff flowered capitals: the arches, equilateral, of two chamfered orders. The east window is of three lights only, with geometrical tracery; it wants width, but is filled with good painted glass by Clayton and Bell. The nave has an open cradled roof. The clerestory are small two-light windows. Externally the central tower, rising with a low belfry-stage well clear of the roof-ridges, and capped with a rather low octagonal breached spire, is an effective feature. At the west end there is a large traceried rose window above the gabled porch. The situation is picturesque; and a well-designed parsonage-house, in good keeping, forms a group with the church. The external fittings are of stained deal. Some other painted glass, of different degrees of merit, may be also noticed. An angle turret, at the south-east corner of the central tower, is a good point in the general composition.

*S. Mary's Chapel, Froome Selwood, Somersetshire.*—This is a new chapel, with a school and curate's house attached, designed by Mr. C. B. Giles. The chapel consists of a nave 53 ft. by 21, and a chancel ending in a three-sided apse, 25 ft. 6 in. by 17. On the north side of the chancel is a sacristy: and adjoining it, with a corridor of communication, are the school buildings. The whole group is compact and commodious: and, as the situation is picturesque, the whole is certainly effective. The material used is the local ragstone, hammer-dressed, with Bath stone dressings. The style is rather Early Pointed. The windows are trefoil-headed lancets, coupled under hoods and with shafted jambs, but single in the apse. At the west there are lofty single lancets, divided by a buttress: with a somewhat ugly hooded vesica-shaped opening above them: the whole surmounted by an ingeniously designed massive bell-cote pierced for three bells. A thin octagonal flèche rises above the continuous ridge of the outer roof, over the point of junction of nave and chancel. Inside there are open cradle roofs and a broad chancel arch with corbelled imposts. The chancel is properly arranged with a low screen and gates, stalls, and a properly fitted sanctuary. The inside walls are not plastered. The pulpit is of stone with incised patterns. There is a lectern of brass and iron. The organ, standing in the vestry-aisle behind the north stalls, has diapered pipes. The reredos (which is rather low) is sculptured in three panels, with the subject of our Lord bearing His Cross between two adoring angels. The three windows in the apse, by Clayton and Bell, have subjects from the life of the Blessed Virgin. Colour and gilding are introduced into the roofs of the apse and chancel. The adjoining curate's house is well planned. It has four bedrooms and a dressing-room. The idea of grouping the whole together is particularly good.

*S. —, Caldash, Berks.*—A small church, designed by Mr. Charles N. Beazley, of London. The plan comprises a well-proportioned apsidal chancel, nave, vestry, and south porch. The north wall of the nave is only temporary, it being intended hereafter to add an aisle. There is much of excellent character about this design. The material is red brick, with bands of colour. The apse windows, of two lights,



are well treated. These, as well as the other windows of the church, have brick jambs and stone arches. There is a simple but satisfactory bell-cote at the west end. The internal arrangements are extremely good. The chancel levels are especially well managed, and the plan of the choir seats could scarcely be better, although we do not quite like the design of the standards. We must notice also the excellent provision that has been made for the reception of the organ. The vestry, placed transeptwise, and opening from the chancel by a lofty arch, is made deep enough to hold a good-sized instrument, the front of which is placed flush with the chancel wall, the organist sitting close behind the cantoris singers; an arrangement which leaves nothing to be desired. We hope Mr. Beazley will not forget that the adoption of the apsidal plan implies a special treatment of the altar. In the present case the only difference made, as far as is shown in the section, is the placing of the altar at a distance from the east wall. But this certainly will not enhance its dignity—rather the reverse, unless something of the nature of a retable be added. This is the only questionable feature in this excellent design.

*S. —, Ashford, Kent.*—A new church is to be constructed here from the design of Mr. Austin, a pupil of Mr. Scott, who won it in a competition. From a woodcut which we have seen it seems a very creditable design in Middle-Pointed, comprising clerestoried nave and aisles and chancel of satisfactory height, and with the windows well thrown up. The sacristy is of two stories, the upper floor being used as organ-loft. It gables out with a hipped roof from the south side of the chancel. The western bell-cote seems hardly solid enough for the pile which it caps.

*Church of the Resurrection, Brussels.*—This important and skilfully designed new church is by Mr. Withers. We cannot congratulate the founders on the dedication, which is altogether unusual for churches of the Anglican rite. We hear that it was suggested by the Bishop of Oxford, who laid the foundation-stone of the new building. The ground-plan comprises a nave, divided by arcades of four from its north and south aisles; a square-ended chancel, with a tower, engaged over a south chancel-aisle; a north chancel-aisle, and a sacristy eastward of the latter. The ritual arrangements are excellent. The chancel has a low screen and side parcloes, stalls, and a well-arranged sanctuary. The style is Early Geometrical Pointed. The arcades have equilateral arches and lofty cylindrical shafts, with good caps and bases. The clerestory has eight windows, each being a couplet with a quatrefoiled circle in the head. The chancel-arch is lofty, and has clustered and banded shafts with coloured marbles introduced. The aisle windows are richly moulded trefoil-headed lancets: the east and west windows are good compositions of Geometrical tracery. There is a double west door, with an external pedimented head, which rises in a buttress supporting a niche, and dividing the two large and similar windows of the west front. The tower is lofty, has a well-developed belfry-stage, with two two-light windows on each face, and a low octagonal spire rising from between four octagonal angular spirelets.

## NEW SCHOOLS.

*Elmswell, Suffolk.*—A well-planned national school, by Mr. Withers. The schoolroom is 51 ft. 6 in. by 17 ft., with separate porches, cloak-rooms, and offices, and a galleried class-room. A master's house adjoins it, at right angles. The style is Late Pointed; the material brick.

*Northchurch.*—Some well-designed schools and a teacher's house for this place, by Mr. White, deserve notice. The style is a picturesque early Geometrical Pointed, of flint, with stringcourses and dressings of stone. The house is of brick.

*Blakemere, Herefordshire.*—A design by Mr. Truefitt, comprising a single room, 40 ft. by 16, with two porches—for a mixed school, and a master's house at right angles to it. The latter has three bedrooms. The general arrangements are good. The style is extremely simple. The roofs are high: the windows have wooden frames and monials. The only thing we have to note is that the offices, for the two sexes, seem to be inconveniently near each other.

## NEW PARSONAGES.

*S. John, Middlesborough, Yorkshire.*—This is a well-designed house, by Mr. Norton. The material is the local red pressed brick, with diapered patterns in blue; the windows being of brown Cleveland sandstone; the cost £1,300. The plan has the novelty of the "study," a room 16 ft. square, opening into a conservatory of equal area. The style is a modest but appropriate Pointed.

*Vicarage, Bedminster, Somersetshire.*—This house, costing nearly £2,000 is designed by Mr. Norton. The material is the local blue lias, with bands of red sandstone, and dressings of Bath stone. Its special feature is an internal hall, 34 ft. by 15 ft., open to the roof, and intended to be used as an oratory, among other purposes. There is also a "parish room," larger than the study. The style is an early and somewhat severe Pointed. The oriels and the large oratory window make the external grouping very effective.

## CHURCH RESTORATIONS.

*Durham Cathedral.*—The Galilee of Durham minster has been for some months under restoration by Mr. E. R. Robson. The west and north sides have been repaired at a cost of £2000.



**Chester Cathedral.**—A design for a reredos for this church, in mosaic, has been made by Messrs. Heaton, Butler, and Bayne, under Mr. Blomfield's superintendence. There is great merit in it. The subjects are scenes from our Lord's life: the Nativity, very conventionally treated, occupying the chief place just over the altar.

**S. John, Elmswell, Suffolk.**—We have to note an excellent restoration, by Mr. R. J. Withers, of this small Third-Pointed church. The architectural part has been well and carefully done; and the ritual arrangements are good. There is a constructional reredos—the form of which seems to us rather ungainly—a low chancel-screen and well-managed levels, &c. But we regret that the two sides of the stalls are not made identical. A special prayer-desk is a solecism, ritually.

**S. —, Friesthorpe, Lincolnshire.**—Mr. Withers has newly paved and stalled the chancel of this church.

**S. Mary, Cavendish, Suffolk.**—Mr. White has made an excellent restoration of this interesting Third-Pointed church, and has added a north aisle to the chancel, with a vestry at its east end. A great peculiarity of this church is the lowness of the sill of the east window. Mr. White is well advised, we think, in not filling up the lower part of this window; but in determining to bring the altar a little forward from the east wall, so as to allow a space behind it. A low reredos will take away the disagreeable glare from the body of the church.

**S. —, Dewsbury, Yorkshire.**—A good octagonal wooden pulpit, well constructed and composed, has been designed for this church by Mr. Crossland.

**S. Mary, Elland, Yorkshire.**—A low, small Third-Pointed church, under restoration by Mr. Crossland. The architect proposes to throw out a large additional north aisle, under a separate gable, with an arcade of four between it and the existing north aisle. This new aisle is of an earlier style than the rest of the building.

**S. Mary, Goudhurst, Kent.**—The energy which the advent of a new incumbent often inspires has made itself manifest in the proposal which has been set on foot to restore the fine old church of Goudhurst. How much restoration was needful is apparent from the account of the building contained in the report signed by Mr. Slater and Mr. Carpenter on its present condition.

“The church is of various dates, the earliest portions being First-Pointed. Of this date are the three western arches of the north and south arcades of the nave, and portions of the north and east walls of the chancel, in which is still remaining the external stonework of the original lancet windows. It would seem from these data, that the church was always of the same length as it now is, but the aisles were then very narrow and low, and the position of the lancet windows shows the chancel roof was not so high as it is at the present time.

“In the succeeding century, the church being too small for the number of worshippers, the north aisle was extended to its present width, and a chantry chapel was at the same time added on the north side of the chancel, while the eastern columns of the nave were rebuilt. It was not until the fifteenth century that the church assumed its present proportions; in this age the aisles were again rebuilt, the arch between the north aisle and chantry chapel being retained; and on the south side of the chancel was added the chantry of the

**Bedgebury.** A magnificent rood-screen extended across the entire width of nave and aisles, the rood-loft being reached by the staircase in the north aisle; of this screen, it is to be much regretted, but few fragments remain. For the purpose of gaining additional height for the rood-loft the easternmost arch on each side of the nave was rebuilt, abutting on the east wall high above the level of the capitals of the arcade; the chancel arch was also rebuilt, the jambs of which being hidden by the elaborate woodwork, were purposely left quite plain.

"The tower was of fifteenth-century date, surmounted by a shingle spire. Attached to it on the north side is a curious building containing two rooms, the lower of which was formerly groined.

"The original tower now no longer remains, having been destroyed by lightning, 23rd of August, 1637; however Charles I. granted a brief for rebuilding it at a cost of £2745, including the re-casting of the bells. The stones of the old arch were re-used, but the upper stage or 'loft' (as it is called in the brief) was not rebuilt, thus producing the present clumsy and ill-proportioned appearance; portions of the old windows were re-inserted, but the door, plinth, mouldings, &c., bear testimony to the debased style of architecture prevalent at that period.

"Since then the church has suffered to a very considerable extent from neglect, and injudicious reparations; the tracery of all but two of the windows has been cut out, and wooden mullions inserted, running up into the pointed heads. The roofs have been under-drawn and plastered, and the whole of the church thickly coated with whitewash. The area is filled with high and inconvenient pews, and a great gallery blocks up the western end of the nave."

We have only to add to this description, that the south aisle and chantry exhibit the feature not uncommon in Kentish Third-Pointed, of a high-pitched roof. The well-known high-tomb of Sir Alexander Culpepper and Lady (1539), with its wooden effigies placed in a projecting oriel, is found in the south aisle of Goudhurst church. The proposed works of course comprise the restoration of the mutilated architectural features, windows, &c., the refitting of the church with uniform open seats, and good chancel arrangements. The parishioners have responded cheerfully to the appeal, and we believe that Goudhurst may soon be added to the long list of churches which have been restored throughout the Weald. The only architectural crux seems to be whether to restore the early triplet or quintuplet at the east end, of which the two external lancets exist mutilated and walled up, or to fill the still remaining jambs of the later window with Middle-Pointed tracery. Mr. Slater, from considerations of level, is at present inclined to the latter course. We may add that Goudhurst vicarage, a modernized mediæval structure, had been restored by Mr. Scott during the incumbency of the preceding vicar. Mr. Scott with much taste adopted the walls of overlapping tiles, so common in the older as well as the recent domestic buildings of the south-eastern counties.

**S. —, Drayton Beauchamp, Berks.**—This little village church is about to be restored by Mr. Slater, as a memorial to the "judicious" Hooker, who was once its incumbent. The building is of the usual form of a Third-Pointed west tower, Middle-Pointed nave and aisles of four bays, and a Third-Pointed chancel.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

In the little town of *Baildon* a memorial drinking-fountain has been designed by Mr. W. H. Crossland. It takes the form of a Pointed shaft, with pyramidal capping: avoiding the effect of a cross.

The Manor Court at Dewsbury—a very interesting Pointed remain—has been cleverly restored, with considerable additions, by Mr. W. H. Crossland. The added part, however, seems to us to savour of an earlier type than the original work.

We are informed that the day fixed for reopening S. Patrick's cathedral, Dublin, is the festival of S. Matthias next ensuing.

We hear with great pleasure that Mr. Street's long-expected work on the Gothic architecture of Spain is almost ready for publication. The plans and perspective views, with which the volume will be illustrated, are of the greatest beauty and interest.

Another of the small list of our honorary members has passed away since our last appeared—Mr. J. H. Markland. Eulogy on the character of that good man would be superfluous. But we must not let it be forgotten, that to Mr. Markland's pronouncement in favour of memorial windows is due, rather than to any other single incident, that the revival of painted glass has become universal. In this he was vigorously seconded by his friend Dean Chandler.

We observe with very great pleasure that the Department of Science and Art proposes to create at South Kensington a Museum of Casts of Specimens of the Arts subsidiary to architecture. The Architectural Museum is in cordial co-operation with the Government authorities in carrying out the movement.

We have been requested to publish the following Resolutions:

*"The Association for Freedom of Worship."*

"At a general meeting of the Council, held at the Rooms, Ridgelyield, on Thursday last, the following Resolutions were unanimously adopted:

"That, whilst respectfully thanking the Archbishop of Canterbury for the sanction afforded by his Grace's continued official connection with the National Association for promoting Freedom of Worship, as president of its Sheffield Branch, the Council regret that, misled, as it would seem, by the constant misrepresentations of the society's objects by the supporters of pew-appropriation, the Primate should have put forth a statement of those objects, contradicted by all its publications and proceedings.

"That the Council deplore that professed friends of the Church, at a time when the people at large are perishing for lack of Christian instruction, offered by it to all, but withheld from the many because monopolized by the few, should resist the restoration in practice of those great Scriptural principles of the Universal Church from the beginning until now, namely, (1) That the parish church is absolutely free to all parishioners, poor and rich alike. (2) That weekly offerings in public worship are the best and surest means for 'the congregation' to supply money for all 'pious and charitable purposes.'

"That, as this simple restoration of what has been and is—as matter of history and fact—the rule and practice of the whole Church, is the one only object of the National Association, no objection to it can be admitted, except

such as are also matter of history or fact; and all evils supposed to follow from Free and Open Churches must be deemed purely imaginary, since free and open churches have been universal throughout Christendom from the first, and do not lead, and never have led, in this or any other age or country, to any of those evils, or to any but the best results to all people."

The following appeal has been circulated :

" It is not generally known that the only parish church at the south side of Dublin which has a peal of bells, is the venerable church of S. Audoen. The bells are old and valuable, but have been comparatively silent since the tenor bell was cracked some twenty years ago. This happened during the ringing of the eight o'clock curfew bell, a custom derived from the Anglo-Norman period, as the church had been founded in honour of an early Archbishop of Rouen.

" The present Incumbent is anxious to complete the peal again, but as the parish of S. Audoen is comparatively poor, he is compelled to apply to Irish Churchmen and antiquarians generally for assistance. About £40, with the old bell, will suffice to procure a new one of the same note, which will perfect the harmony of the peal, and again awake those 'soothing chimes' first heard from the grey belfry of the church many centuries ago.

" This grand peal, it is felt, should be preserved as an interesting memento of antiquity, rich in associations dear to every Christian; and it is believed that there is enough of public spirit in the community to gain a hearty and liberal response to the foregoing statement."

The following Resolutions we have pleasure in placing on record :

*" London and Middlesex Archæological Society, 22, Hart Street, Bloomsbury Square, London, W.C.*

" At a Special Council Meeting, held at the Society's Rooms, No. 22, Hart Street, on Monday, 26th September, 1864, 'To consider the question of the proposed demolition of Heston Church, and the steps to be taken by this Society in reference thereto;' J. W. Butterworth, Esq., F.S.A., in the chair :

" Resolved:—' 1. That this Meeting, having heard that it is in contemplation to destroy the Parish Church of Heston, which contains many features of Archæological interest, considers that a respectful protest should be made and forwarded to the proper authorities.'

" Resolved:—' That this Council trusts that it has been misinformed that there is an intention to demolish the Church, either wholly or in part; and earnestly hopes that in any alterations which may be carried out, the very interesting archæological features which the Church contains will be carefully preserved.

" ' 2. That this Council will be happy to attend by a deputation, and advise with the authorities as to the preservation of the antiquities contained in the Church.

" ' 3. That a copy of this Resolution be forwarded to the Right Reverend the Lord Bishop of the Diocese, to the Reverend the Rector, and to the Churchwardens of the parish of Heston.'

" An Extract from the Minutes.

" THOMAS HUGO, M.A., F.S.A., } *Honorary*  
" CHARLES JOHN SHOPPEE, } *Secretaries.*"

In the recently consecrated church of S. Michael and All Angels in London Fields, Hackney, a large painting of the Last Supper, executed on a stone slab, has been placed by Messrs. Lavers and Barraud.

The church at James' Town, S. Helena, the mother-church of the island, is (we hear) to be rebuilt—or at least refitted—by Mr. Withers.

Our readers will hear with great regret that Mr. Lyndon Smith, the amateur organist of S. Saviour's Leeds, and a well-known corre-

spondent in these pages, has been accidentally drowned in the courageous and humane attempt to save the lives of some persons who had fallen through the ice, while skating during the late frost.

All lovers of Pointed art will read the following announcement with pleasure. We have seen Mr. Burges' Sketches, and can testify to their spirit, piquancy, and exceeding interest. We hope that he will be warmly supported.

**"ARCHITECTURAL DRAWINGS, BY WILLIAM BURGES.**

"This work will consist of copies of drawings made in France and Italy, measured and plotted on the spot. The selection consists principally of details, inasmuch as many of the buildings themselves have been illustrated in the excellent works of Mr. Nesfield and Mr. Shaw, and latterly by the measured drawings of Mr. Johnson; the object of the present work being to show parts of the construction on a working scale: for although our present construction may sometimes differ from that obtaining in ancient times, still it is necessary to know the latter, as it materially influences the forms.

"The drawings will be carefully traced from the originals, arranged and drawn on lithographic paper, and then transferred to the stone, and printed by Messrs. M'Clure, M'Donald, and M'Greggor.

"The work will consist of seventy-five folio sheets, accompanied by twenty-five or thirty pages of letterpress describing the various points of interest connected with the drawings. With regard to the drawings themselves, it may be observed that no more stone joints or details will be shown than were actually drawn on the spot. No further copies will be issued than those required for the use of the subscribers; none will be allowed to go into the trade, and the stones will be defaced shortly after publication. The following is a list of some of the principal subjects:

Upper and Lower Triforia, Beauvais.  
Triforium, from Notre Dame at Dijon.  
Clerestory and Flying-buttress at Troyes.  
Buttress, Chalons-sur-Marne.  
Doorways at Vercelli, les Andeleys, Noyon.  
The Tiled Roof at Mantes.  
Altar from Santa Maria Novella, Florence.  
Cross in Museum at Chartres, and Crosses in Brittany.  
Barn at S. Lazare, Beauvais.  
Machicolations from Palazzo Vecchio, Florence.  
Fountains from various sources.  
Bishop Alcock's Screen at Ely, dissected.  
Wood Galleries, Hôtel Chambellan, Dijon.  
Roof of S. Jean, Dijon.

Roof of Hospital at Beaune.  
Dormer in ditto.  
Conical Roof at Romilly, near Troyes.  
Details of Flèche, Amiens.  
Italian Ceilings.  
Leadwork from various sources.  
Armoire at Padua.  
Interiors of Rooms, from MSS.  
Cope Chest, Salisbury.  
Doors at Notre Dame de l'Épine and Chalons-sur-Marne.  
Window Fastenings and Shutters.  
Stalls.  
Iron Caskets.  
Iron Framework to Windows.  
Dissection of a Chalice.  
Costume of the Twelfth, Thirteenth, Fourteenth, and Fifteenth Centuries.  
Alphabets.  
Picture Frames, &c.

"The work will be issued entire in about six months from the present time. Subscribers' names will be received by Mr. W. Burges, 15, Buckingham-street, Strand, by whom the work will be published. Price £3. 10s. in binding. Any subscriber notifying his intention can be supplied with the unbound sheets in a wrapper at a cost of £3. 3s.

"About one hundred and fifty subscribers will be required to authorise the issue of the work."

The Dean of Ely has just issued a very interesting report of the recent works in his cathedral. We shall give its substance in our next number.

# THE ECCLESIOLOGIST.

---

**“ Surge igitur et fac: et erit Dominus tecum.”**

---

**No. CLXVII.—APRIL, 1865.**

**(NEW SERIES, NO. CXXXI.)**

---

## **CONTRIBUTIONS TO LOCAL HISTORY.**

### **RIBBESFORD AND BEWDLEY.**

THE following sketch of Ribbesford and Bewdley I have drawn up from the Hayley MS. in the possession of the Rev. J. Fortescue; the Prattinton and Habington MSS. belonging to the Society of Antiquaries; and the MS. account of the Chapel and Bridge Wardens, lent to me by Messrs. Marcey and Whitcomb. It will be found to contain many very interesting particulars, either wholly unknown to Dr. Nash, or omitted in his imperfect sketch of the parish.

**MACKENZIE E. C. WALCOTT, M.A., F.S.A.**

The charter of Henry VIII. was confirmed by King Edward VI. Oct. 30, in the second year of his reign; and again by James I. in the eighth year of his reign, who in his charter confirms its corporate name: appoints a bailiff and twelve capital burgesses, with power to choose other burgesses, servants excepted, who were to take an oath, but may be removed; who may make laws for governing the town. He also regulates the election of a capital to be bailiff, who is to be elected annually; he appoints a recorder and deputy, a court of record, view of frank pledge, to take fines and issues; he appoints also constables, eight justices, markets, fairs, and tolls; gives power of purchase of lands; founds the grammar school as the free school of James I., and allows one burgess to be sent to Parliament. One fair was to be on S. George's Day, the second on S. Anne's, the third on S. Andrew's Day, and the market on Saturday. Charles II. made the corporation surrender their charter, but James II., 1685, gave a new one.

In the reign of Henry IV. A°. 13, the citizens of Bristol and Gloucester made complaints that the inhabitants of Bewdley interrupted the passage of their drags and flotes conveying merchandize, and their



staff-hides and hides for the transport of fuel and timber. The town is again mentioned in an Escheat Roll of 3 Hen. VI. It was originally situated on the Wyre Hill. Leland mentions that he entered the place by "a goodly fair bridge" of stone arches, then in course of repair, which was then the only bridge until a traveller reached Worcester; and that a man standing on the east hill might "discern almost every house in the town, and at the rising of the sun the whole town glittered, being all of new building, as it were of gold." There were three streets at this period (c. 1530); one along Severn Bank, the second the Market Place, and the third a street running up the West Hill. A chapel of timber stood in the heart of the town; probably the bridge drew the passage of travellers, and for their accommodation the town grew up: its first charter was granted by Edward IV. The privilege of sanctuary also contributed to the growth of the place, which from its beautiful situation gained the name of Beaulieu in the thirteenth century. In the "Gentleman's Magazine," vol. xv., are verses on the beauties of Bewdley. King James I., in his charter, significantly says that the borough was to be "a town of peace and quiet, to the terror and astonishment of the wicked, and the reward of the good."

The earlier name in Domesday was Wribe-hall, whence the modern names of Wribben-hall and Ribe-ford. In the thirteenth century the Mortimers held Wribehall of Worcester Abbey; a second Gurbe-hall, in the manor of Chiderminster, belonged to the king; the lordship of Ribbesford was that held by the Mortimers. There was a Ribe-ford on either side of the Severn, but Habingdon suggests that the second Ribbesford was Bewdley. In the twelfth century Wribenhall belonged to Worcester, being attached to the office of cellarer, to find fuel. The manor of Bewdley was held by the Earl of Warwick, temp. Edward III., Queen Katharine of Braganza, and Sir R. Powle.

In a petition to Parliament, 4 Edw. IV., the trade of Bristol in wine, victuals, and merchandize is mentioned as carried on in trowes, boats, cobles, and shutes, with Gloucester, Worcester, and Bewdley. There was a large fraternity of cordwainers, who had a chantry in the chapel. After the plague the manufacture of Monmouth caps, knit, frilled, and formed upon blocks, was transferred to Bewdley, but declined in the reign of Charles II., when hats came into fashion. Tanning and malting were also staple employments of the inhabitants. Bishop Willis, of Winchester, and John Inett, Præcentor of Lincoln, author of the Church History, were natives; and Dr. Prattinton was an inhabitant of the place, which, in 1778, contained 327 houses, 943 males, and 989 females. At a period slightly earlier only twelve inns were to be allowed in the place, and the mayor was to act as coroner. The arms of the town are three cinquefoils in fess, and an anchor with a cable pendant between a dagger erect and a rose in fess.

Henry VI., in the thirty-eighth year of his reign, gave all the stone for building the bridge. On the middle of it was a timber Gate, with strong gates fronting Wribbehall. On the north side were the toll-house and bridge-house, or town prison. The toll for a



millstone was 6s. 8d.! In 1798 the old bridge remained with houses on each side.<sup>1</sup>

The town-hall or court-house was a timber building standing over shops of stone; it had a strong cage for prisoners, and a dungeon. The almshouses in Park Lane were built of timber by H. Burton. The six almshouses at Tinkersgate were built by will of Samuel Sures, of Nettlestead, Suffolk, 1602, who bequeathed £5 a year to each of the six almsmen, out of lands and tenements at Nettlestead, Somersome, and Sprowton. Sir Edward Winnington rebuilt them. Cook's four almshouses, Upper Street, were for women, and founded in 1693. He gave 2s. a week to the poor of Bewdley, to be paid in twelve mark corn loaves of bread, and £4 to the Curate or Lecturer of Bewdley. The Welsh gate stood on Sandy Bank.

There was a sanctuary chapel here, served by several chantry priests. The lands were sold, but an endowment of £8 was reserved, payable to the chaplain, after the Reformation, by the king's auditor, the bridge and chapel wardens. In the time of Henry VI. Bewdley, hitherto extra-parochial, was annexed to Ribbesford. By the Stat. of Wales, 34 Hen. VIII. c. 26, the town was annexed to the county of Worcester. The chaplains have been Walter, Sweeper, Yardley, Morria, Underhill, Heath, Wright, Madstant, Lowe, Sharwood, Morton, Tombs, Wood, Caudwell, and John Fortescue. The old chapel of S. Anne probably stood a little above the Bridge End, as chapels were frequently attached to bridges. In the town chapel, which was of timber, were stained windows, containing, according to the Habington MS., the arms of England, representations of S. Mary, SS. Crispin, and Crespinian, Edward Prince of Wales, Richard Duke of York, John Wigland, founder of this chapel of S. Andrew in the reign of Edward IV., and these lines under three shrouded figures:

“ Such as ye bin so weare wee;  
As wee bin shall yee bee;  
Take ye which of us three.”

On the south side of the chancel was the chantry aisle of S. Mary, belonging to the cordwainers' guild; and on the north stood the chantry of S. Anne, founded by John Washbourne, and the chantry of the Holy Trinity. A flight of stairs between them communicated with the street below. Towards the town-hall stood the stone tower on the south-west angle of the chapel. The chapel was rebuilt and re-opened on Lady-day, 1748. Below the chapel was a long range of timbered building in two lines, called the Walk or Shambles. At the upper end was the butter cross: these were removed in 1783.

The borough has been represented by the Herberts, Lytteltons, Foleys, and Winningtons, Lords Herbert and Westcote. In 1819 the Rev. T. Wigan bequeathed his library of nearly two thousand volumes for the use of the clergy and inhabitants. Sir Humphrey Stafford, in the time of Henry VII., was beheaded at Bewdley.

In 1644 Charles I. came to Bewdley from Worcester, where he appointed his council of war, which met on June 18, and debated whether they should remove the army, and from it the King detached

<sup>1</sup> Gentleman's Magazine, vol. lxxviii. 561.

3000 horse to the relief of Dudley Castle. In June, 1645, the King passed through Bewdley on his journey from Lichfield to Hereford. In 1651 Cromwell's troops occupied the town and intercepted the fugitives from the battle of Worcester. In Sept., 1642, Lord Whar-ton, Sir H. Chomley, and Lord Brooke were quartered at Bewdley. In 1644 the cavaliers occupied the town, and possibly to them may be attributed the two large bastions for cannon known as the "Fort" in the Walks of Winterdyne. The avenues of Ribbesford were planted by the Herberts to represent a field of battle, that running from Whitebam Lane to the churchyard represents the main body, the cherry orchard the general's quarters, and one extending from Ribbesford House to the Severn the right wing. The house of Winterdyne was built by Sir E. Winnington, M.P. for Bewdley, 1768. At Blackstone, a large rock overhanging the Severn, is a hermitage containing a living room, a chapel on the south, and bedchamber on the north, with a little gallery to the west, which commands a good view of the river through a loop. The chimney is cut up through the solid rock to the summit. At Redstone there is another hermitage. There is a noble oak in front of Ribbesford House, and some fine ones remain in the churchyard. Ribbesford House was held by Lord Herbert, of Cherbury, the Actons, Champions, Paulets, Blounts, Sir R. Clare, K.B., Ingrams and Winningtons.

12 Eliz. For white incke for the Bybull *jd.*

For 2½ yarges and half quarter of greene cotten to cover the seate where the counsaill sittethe *iijs. vjd.*

For makeinge cleane the causey *ijjd.*

For an horninge booke againste the rebells *xijd.*

For a hundredthe of wood for stackinges to the bridge *iijs.*

For the gatheringe [oyster] shells to the bridge *ijd.*

1571. For his seatte in the loft orgenns *xijd.*

For wine at my lord of Leyster's commissioners beinge here *vijjd.*

For Sir Thomas Russel with the other commissioners for their dinners *xjs.*

For the banners drincking at the bonfyers according to the old custom.

For two horse lodes of lyme *xvjd.*

P<sup>d</sup> unto the quene's plaiers in the church *vs. vijd.*

P<sup>d</sup> at the Croune at my lord bishoppes of Worcester beinge here *ijjs. iiijd.*

P<sup>d</sup> when my lord's chaplen of Worcester preached here *ijs. iiijd.*

14 Eliz. Rec. of the cardemakers of their standinge *ijjd.*

For the comunion cuppe *iiijl. iijs.*

1573. For wyne and suger to make my lorde bishop drinke *vjs. viijd.*

P<sup>d</sup> to my lorde of Lester's playars *vijjs.*

For wyne at the lorde of Surrey *vijjd.*

For wyne for my lordes Kynsman that preached *ixd.*

For a hogshed of wyne gyven to Sir Jo. Hubot *vl.*

For a gallant of wine and suger to my lorde byshoppe when he was heare *iijs. iiijd.*

For wine and sugar when the justes was heare at the muster *ijs. xd.*

For mending the gomestolle and the rayle of the bridge at Tynkers Yate *iiijd.*

For charges at my lord Presidents with other of the cownsell beinge her *vijl.*

For tyles for the King's bord *xijd.*

For a well at the Kinge's bord *iiijd.*

For a sammon *vjs.*

- For pastner and haye that was given to my lord President    xxxxs.
1587. For a suger loafe of x pounde    xiijs. iiijd.
- For faching the coronner and gave him a quart of wyne    xiijd.
- For carryng salte peter to Worcester    vs. iiijd.
- For 4 dozen of quarrels and bringinge them upp from Worcester    ijs. iiijd.
- Paid for mendinge my lord's pew and clothe to cover yt    ijs. ijd.
- For ruses to strew the chapple    iijd.
- For a hundred of nailes and ledges to make a dore at Tyckenell where  
the bokes of records did ley    vd.
- For candles and nailes for the organs    vijd.
- For barres to make faste the organes to the wall, and a plate for the  
scarre and other peces to the organs    ijs. vjd.
- For the use of the organs    vjd.
- P<sup>d</sup> the ryngers on the quenes M<sup>u</sup> holydaye    ijs.
- For a baldreke for a bell    viijd.
- P<sup>d</sup> the gonner for mendinge the clocke and makinge a new wache wheele,  
and other charges    xxs.
1588. Paid for ringinge when the Spanniardes shipes were taken in Ire-  
lande    xvjd.
- For setting the gomeble stoole    xviijd.
1591. For a carpenter for a dayes wages and a halfe    xviijd.
- For v hundred of tyles    ix. s. ijd.
- For iij horseloads of lyme    ijs.
- For the drinkinge bestowed on the Coates of Leicester    xijs. iiijd.
- For iij thousand of coveryng tyle    xxvijs. viijd.
- For sawing rafters at the pentiase att the Kings borde    xijd.
1593. For a bottell of clarett wine which Oswould Stookes gave to Mr. Acton  
to gett leave to have woodd and licence to make a cabbिन in the parke  
for the syke people    xiiijd.
- For oyl and for whipcord for the clocke    iiijd.
- For ix ells and a halfe of fine clothe for a surpluss, and for the makinge  
thereof    xxxs. ix d.
- For mattes in the two chawncells, etc.
1596. To the ringers at the comyng of my lord President    ix d.
1599. For poynts given to the scolars.    viijd.
1601. To the mason and his man for ij days work    iijs.
- To three masons for iv dayes worke    xvijs.
- To the mason for one dayes worke.    xvd.
- For mendyng of the pillory    viijd.
1602. To them that played on the waytes at the cominge in of the lord  
Zowche    js.
1604. For a flagon pot of tine for the church    vis. iiijd.
- For a bone for the pore    vs.
1606. For one shoppe under the chappell    xs.
1609. For rushes and flowers    vd.
1611. For riding to London    xxs.
- For ringing the scollers bell this halfe    vs. [It used to be rung at  
5 a.m.]
- For on hundred of shyngles    ijs.
- For on hundred of lathes    vjd.
1614. For cloth to make the belmans cote    iijs.
1615. To the attorney for his fee    ijs.
1616. For skowring of 8 houlbards and on black byll agenat the assizes    ijs.
- For a chamber when the assizes were held in Bewdley    xs.
- Given to Dovie and Baylome to guest them for traine souldiers    ijs.
- To the master waiter    xs.
- For entertaining the chiefe justice 3 severall times    xxijs.

1617.	To two to watch by night	js.			
	For the comon praier booke	4s.			
1621.	For a round kneelinge matt	3d.			
1623.	For powder and match for the souldiers when the Lord Comton came out of Spaine	7s. 4d.			
	For imblasininge of Mr. Seabright's arms	2s. 4d.			
	For a new statute book of the largest volume		1	15	0
1624.	For 5 neat's tongues		0	2	10
	For a briskett of beefe		0	2	10
	For 5 legges of mutton		0	4	2
	For 6 peckes of wheaten flower		0	6	0
	For 6 pounds of suett		0	2	6
	For 4 quarts of butter		0	5	4
	For 3 dozen of bread		0	3	0
	For 2 couple of rabitts		0	1	0
	For 2 couple of chyckins		0	1	2
1626.	For 2 loaves of refined sugar		1	2	10
	To keeping the conduit and bring the water from Ticknell		0	12	0
	For sweeping of the streets on year		0	10	0
	For the new Bible and carriage of him from London		2	15	0
1641.	For 12 pound of gunpowder		0	16	0
	For 30 strike of lime		0	15	6
	For candles when the soldiers did watch		0	0	6
	For sweeping the street a quarter		0	1	0
	For a boat load of peebles to pave before the new dore		0	1	4
	For removing the gunpowder out of the chappell into the court-house		0	0	4
1639.	Two wardens at S. Andrews faire		0	2	6
1637.	To wine for the Lorde President		0	4	0
1636.	For wine sent to Sir Waller Devereux when the soldiers were trayned		0	3	4
	To Mr. Needham when he came to preach for a tryall for the curats place of the chappell, Lowe and Sharrard curates		0	6	0
1632.	For a s <sup>r</sup> loin of beef and a brisket, a quarter of lambe, a quarter of veale, and a quarter of mutton		0	15	0
1631.	For ale for them w <sup>h</sup> removed the butter crosse		0	2	4
1645.	A hogshed of claret for Prince Rupert		4	10	0
	A pottle of sack and pottle of claret for the lord Herbert		0	3	4
1649.	For putting out the Kinges armes		0	0	10
	For carrying lettres to London		0	0	4
	For frankincense and brimstone to burn in the chappell		0	1	0
	For ringinge the 5th 9 <sup>ber</sup> and for Ireland		0	4	0
1652.	2 Sept., for ringing for the rooding of the Scots		0	3	0
	For stone to pave where the conduit stood		0	3	0
	For a quart of sack after Mr. Bury's sermon		0	1	6
1655.	For a frame joyned to the pue to hold a bason to baptize infants		0	1	2
	When the scollars broke up for wine		0	2	8
	For carrying down bricke from Ticknell		0	3	6
1658.	For wyne and beare when the Lorde Prot <sup>r</sup> was proclaimed		3	16	0
1659.	For beare, wyne and fagotts when the bardgmen were examined that travelled on the LORDES day		0	4	4

1660. Settyng up Kinges armes in the chapel . . . . .	2	10	0
1657. For sweeping the pyke against the proclam <sup>a</sup> of lord Richarde Protector . . . . .	0	0	8
P <sup>d</sup> 5 men that caryed the halberts at proclam <sup>a</sup> . . . . .	0	3	6
P <sup>d</sup> the trumpeters . . . . .	0	5	0
1658. For 3 yeares due to Mr. Lyttleton, the Recorder . . . . .	3	0	0
For can of wyne to the lorde Windsor . . . . .	0	0	6
1663. For ringers the 29th of May . . . . .	0	3	0
At the eatinge of Sir Henry Herbert's venison in wine . . . . .	0	19	4
For bread and beere . . . . .	0	3	6
For 2 peeces of beefe . . . . .	0	3	8
For two leggs of mutton . . . . .	0	3	0
To the ringers when the lord Windsor came throughe the town . . . . .	0	3	6

Ticknell or Tickenhill, (i.e. Goats' Hill,) is mentioned as a royal manor in the time of King Henry VI. On it King Henry VII. built a palace for Prince Arthur, who on Whitsunday, May 19, 1499, was married in it to Catharine of Arragon. He was resident in it in August, 1501. P. Henry and his brother Charles I. held it. The king's stables were at Tinker's Gate; the park and ladymeads (the uppermost meadows) by Severnside, near the lower part of the town contained four hundred acres, and eighty to a hundred head of deer. It had a fine gatehouse and chapel. The furniture of "Bewdley House" was sold, and the buildings mainly destroyed in the civil wars. Queens Mary and Elizabeth lived here in their youth. Richard, Duke of York, is said to have built a house here on the old land of the Mortimers, Earls of March. Tickenhall, says Habingdon, is the sole memorial of the old Wyre Forest, so pathetically deplored by Drayton, with its spreading oaks. The gates pierced with bullets were removed to the kitchen garden of Winterdyne.

The parish church of S. Leonard, Ribbesford, consists of a nave and aisles, a small bell-turret, and "budding chancel." It contains two good north and south Norman doors; that on the north is entered under a timber porch, erected 1638. The capitals of the pillars are richly carved, and in the tympanum is the legend of Robin of Horsehill shooting with a single arrow a seal and a doe. The south aisle is parted off by wooden pillars and arches. In the north aisle is a small image niche near the door, and at the east end a trefoil-headed aumbry. In the south aisle is some ancient glazing, a figure of S. George; arms arg. 3 crosses sa.; and the royal arms.

The Abbot of Wigmore was formerly patron, (Habingdon, MSS. iv. fol. 8.)

Habingdon mentions the arms of Quincy, Earl of Winchester; Mortimer, Earl of March; Beauchamp, Earl of Warwick; Borslepole, Sir David Veryett or Howell; Duke of York; Stafford of Grafton; Cokesford; Ribbesford; Pevensey; Peverell; Blount; Waldecote, a benefactor.

#### RECTORS.

- 1310. Simon de Ribbesford.
- 1318. Will. de Piryton.
- 1328. Gilbert le Graunger de Northlech.
- 1349. Jo. Bray.

1387. Walter Elyot.  
 1444. Rich. Hyde.  
 1467. Dav. Gibbes.  
 1507. Walter Blount, LL.B.  
 1531. David Couper, A.M.  
 1538. Rich. Shute, LL.B.  
 1544. Thos. Hopkins.  
 1556. Jo. Lewis al. Duke.  
 1560. George Sawthall.  
 1614. John Hamonde, A.B.  
 1638. John Boraston, M.A., University College, Oxford; Prebendary of Hereford, died 1688, aged 85.  
 1688. Anthony Lucas, B.A., Trinity College, Oxford.  
 1695. John Pooler, A.M.  
 1706. Will. Price, B.A., S. Mary's Hall.  
 1725. John Bradley, B.A., Wadham.  
 1730. Thomas Knight, B.A., Merton.  
 177 . Baugh.  
 1798. Will. Jesse, B.A., Trinity College, Oxford.  
 1819. Edw. Winnington Ingram, M.A., Christ Church; 1833, Canon of Worcester, died 1851.  
 1847. Edw. W. Ingram; R. Stamford, 1848.  
 1854. John Walcot, B.A., Lincoln College, Oxford.

#### EXTRACTS FROM THE REGISTERS.

1643. Nov. 11. Mr. Thos. Hincksman of London had a funerall sermon preached at Bewdley, in remembrance of him, and a funerall dinner kept, Dec. 12.  
 1636. Edmund Bishopp of Greate Hedgewicke, was buried at Cleobury Mortimer by Rich. Osland, then drawn there, havinge stood excommunicated in the parish church of Ribsford for many years.  
 1635. Alice, the wife of Edm. Bishopp, buried by night at Cleobury, having long stood excommunicated at Ribsford.  
 1603. Sept.—May, 1605, the entries "de Peste" occur.  
 1606. Thomas Bromley of the woodd, aged c. years.

One of the entries records the marriage of an old man of seventy-six and a woman of eighty-four in the presence of five hundred persons.

#### PLATE.

Paten, silver, given by Ann Willets, spinster, 1759  
 Paten, silver, probably the "cover" given by Sir Henry Herbert  
 Flagon, silver, given by Sir Henry Herbert, 1639  
 Chalice " " " 1639

Sir Henry Herbert, knight, was patron of the church and lord of the manor, he also was a donor of green cushions for the pulpit, with a case of green shaggbayes, and a carpett of greene broad-cloath with a greene silke fringe for the Communion Table. Mrs. Margaret Whitcott's cup, called the widow's mite, 1636, and another chalice given by Sir H. Herbert have been lost.

Aug. Offic. Cert. of Chantries, temp. Edw. VI., 60, No. 25 ; 25, No. 11, 61, 21. Ribbesford, where be houselyng people nine hundred and forty.

The *Chauntry or Service of Trinity* within the Chappell of Bewdley in the said Parish, lying distant from the parish  $\frac{1}{2}$  mile or more. W. Weston, Inc.

of, 82 years; learned competently, and of honest conversation. Clere value £ix. ijs. ijd. To the poore xiiis.

The *Chantry* of *S. Anne* within the said chappell, Humphrey Waltell, Inc. aged 55, learned and of honest conversation. Clere value £ix. xs. iiijd., To the poore ijs.

The *Chantry* of *our Lady* in the said chappell, Jo. Morryes Inc., aged 72, learned competently and of honest conversation. Clere value £vii. viijs. To the poore out of the obyte lands ijs. iiijd.

---

## S. PAUL, WESTON-IN-GORDANO, SOMERSETSHIRE.

[THE following excellent paper was read by the Rev. Rawdon W. Hautenville, M.A., curate of Weston, and a member of our Society, before the Bristol Society of Architects on a recent visit of that body to the church.]

Among the many venerable buildings for which the county of Somerset is celebrated, this church, though of small size, is well worthy the admiration of the lovers of ecclesiastical architecture. It was founded by the ancient family of the Percevals, which has its descent from a branch of the Dukes of Brittany, and was settled in this county soon after the Norman Conquest. Robert Perceval, styled Lord of Ivery, attended William of Normandy in his expedition, and was soon after rewarded with lands at Quantock and East Harptree. His son Ascelin seems to have been the first possessor of the manor of Weston-in-Gordano, mentioned in Domesday Book, as allotted to him with other estates in the county. Rutter, in his "History of Somerset," says that this estate "derives its appellation from the ancient family of De Gordano" (or more correctly, perhaps, de Gordeyn), from whom it descended into the possession of the Percevals. An earlier church of the Norman era stood on the site of the present building, the font still existing. This was probably erected by the before-named Ascelin, who, we learn, was a benefactor to the Church in Normandy, and whose father, Robert, toward the close of his life, devoted himself to religion, and became a monk in the Abbey of Bec.

The present church consists of a nave, chancel, south porch, a tower on the same side of the nave, and a chapel eastward of the tower, opening into the chancel. There are indications of at least *one* earlier building. The original work of the tower seems to belong to the thirteenth century. The corbel-table supporting the parapet, and the heads and jambs of the lancet windows are of a style of that period. Rutter says that the tower "was rebuilt a few years since," that is, probably about fifty years before the present time, "in a very inferior manner to its former state, and to the general architecture of the church." To remedy the deficiency of that time, the coating of plaster has been removed, which served to keep these defects out of sight, the walls strengthened where they showed signs of weakness, and pointed externally; an additional stage has been raised to the height of about 10 feet, the old corbel-table reset and a parapet and coping added,



corresponding in style to that of the original work, the whole surmounted with a pyramidal roof of an acute pitch. This form of roof was probably the almost universal mode of covering every early tower where not actually crowned by a spire. The late Mr. Pugin has said that "a flat roof is both contrary to the spirit of the style of pointed architecture, and is also practically bad;" and that "the most beautiful pitch of a roof or gable end is an inclination sufficiently steep to throw off snow without giving the slate or lead covering too perpendicular a strain, which is formed by two sides on an equilateral triangle." In the tower are five bells, four of which bear the date 1654, with the name of one of the family of the Percevals, who were resident here till about 1670, when the manor passed by sale into other hands; of the ancient manor house, built about the year 1430 by Sir Richard, situated only a short distance below the church, scarcely any traces beyond some of the foundations now remain. The present lord of the manor is Sir William Miles, of Leigh Court. Over the gable at the east end of the nave, under an arched turret, stands the ancient sanctus bell.

Outside the porch is an ancient tomb of the Percevals, of the fifteenth century. It consists of a massive slab, 7 inches thick, measuring 7 feet in length by 3 in width, on which are two large incised crosses of the same design, and on the lower end is a sunk panel, enclosing a shield with the arms of the family. On entering the porch we are attracted by a gallery or platform erected over the inner door, to which there is access by a narrow flight of stone steps in the side wall. Various conjectures have been made as to its purpose. In old times porches in front of door-ways seem to have been occasionally constructed for ritual use as much as for ornament or protection, and this may account in the present instance for the existence of this gallery, above which is a niche, in which there once stood a figure of S. Paul, the patron saint of the church. Thus the gallery may have been connected with some religious service in honour of the saint, or for the purpose of offerings, or for decking the image at particular festivals. Such galleries are not uncommon in the porches of continental churches, and there are proofs of similar constructions having once existed in those of the neighbouring churches of Portishead and Clapton, but they seem to be a local feature rather than a general appendage to an English church. Mr. Elliot, one of the secretaries of the Somerset Archaeological Society, commenting on a letter on the subject, published in the *Ecclesiologist* in 1860, thus gives his reasons for supposing, as suggested, that it was connected with some religious service. "It seems quite evident," he says, "that the gallery was added to the porch long after its erection. During the fourteenth and fifteenth centuries we find ceremonies accumulated, which would require additions and alterations in the original plan of the fabric for their observance. May not then (he adds) some of the additions made in the Roman ritual at this period have been celebrated in the church porch of Weston, causing the erection of the gallery?"

Another reason may be gathered from what Mr. Walcott says in his valuable work on "Church and Conventual Arrangement." "The gallery in front of churches took its origin from the necessity of accommodating the choir, who sang 'Laus, Gloria,' &c., when the procession

on Palm Sunday returned from carrying the Sacrament to the cemetery."

Entering the nave, the ancient Norman font, already named, stands before us, between the north and south doors. It is of the massive character of that early period; the bowl a half sphere in form, with its sides squared, rests on a single central shaft, and is raised on a broad octagonal step, which on the west side is extended to form a standing place for the priest. It is without ornament of any kind. The fonts of this date were usually enriched with foliage or other carved work in low relief. On the right side of the south door is a handsome niche, which formerly contained a stoup for holy water.

The style of the nave and other portions of the building, with the exception of the tower, is that which prevailed during the fifteenth century, termed Perpendicular, or Third-Pointed. Its erection is commonly ascribed to Sir Richard Perceval, who died in the year 1483, and is buried beneath the canopied tomb on the north side. The present structure may be attributed to a period somewhat later than his time, for Collinson, in his "History of Somerset," says that in the sixteenth century, the church having fallen into a state of decay, was then effectually and sumptuously restored by Sir James Perceval. This Sir James was nephew to Sir Richard, and succeeded to the property in the year 1497, and lived, as we learn, to the great age of eighty-two years, dying in 1550. He is described as "a man of great magnificence," and if we suppose him to have been the builder of the present church, its massive character, (for both walls and roof are remarkable in this way,) would seem to bear witness to this, while it is improbable that a building erected in so substantial a manner would soon have fallen into decay, of which even at this distance of time there is no trace. As I before remarked, there are evidences of a church on this site anterior to the present, and I conceive, therefore, that the older edifice having become decayed, an entirely new one was erected from the foundation by Sir James Perceval, who, at a later period, added the chapel on the south side of the chancel. This last, however, was built before 1536, for in that year he made his will, quoted in "Lodge's Peerage," in which he directs that his body "be buried in the Chappel of Mary Maudelyn, within the Church of S. Pawle, of Weston-in-Gordano." Since there is no actual record of Sir Richard having been the builder, we may perhaps mention, as an indirect argument against this opinion, that he possessed the property but a short time, less than six years, and died at the early age of thirty-six. In addition to the remains still existing of an earlier building, we find it recorded by Lodge that a former member of this family, a commander in one of the crusades, who died in the second year of King John, was buried in the church of Weston Gordein, under a magnificent monument (as he describes it) of brass gilt, which continued till the Civil Wars of 1641, when it was defaced by the Parliament army. He mentions that the remains were visible in his time, with this inscription on a stone underneath :—

Orate ✠ pro ✠ anima ✠ Rycardi ✠ Percival  
Qui ✠ militavit ✠ in ✠ Terra ✠ Sancta  
Cum ✠ Rege ✠ Rycardo ✠ A.C. ✠ MCXC. ✠

It is much to be regretted, however, that all traces of this monument have now disappeared. Nor can I ascertain even where it stood: possibly it was between the piers of the arch on the south side. The monument under the window on the north side to Sir Richard, of the fifteenth century, has happily escaped destruction, although this was once much mutilated, probably, also, by the soldiers of Cromwell, for this family was one of the stout supporters of the royalty, and in consequence their property suffered much during the Civil Wars of the period of the Commonwealth. It has been repaired, and the ancient colouring renewed, by the descendants, of which the present Earl of Egmont is the chief representative. On the canopy above are three shields: one bears the arms of the Percevals, three Maltese crosses on a field gules, impaled with those of Hampton, this Sir Richard having married Catherine, one of the co-heirs of Richard Hampton, a gentleman of this county. The shield above, on the left hand, contains the arms of Ballowe and Cheddar. I am unable to account for the presence of the first coat; the Cheddar family became linked with that of Perceval through Sir John, the brother of Sir Richard, who, on the death of the two sons of the latter without issue, succeeded to the estate, and was father to Sir James, whom I have named as the probable founder of the present church. The third shield bears on one-half the arms of Perceval; to whom the other coat belongs it is uncertain.

The three angels below the canopy are said to be typical of the three cardinal virtues of faith, hope, and charity, though this is perhaps a mere fancy. They bear a scroll, with the inscription, "Rycharde Percyvale, ye Lord have mercy," and on another scroll beneath their feet, "For Thy byttyr Passion brynge hys Soule to Thy salvation." On the upper slab of the tomb is an inscription in Norman French, remarkable on a tomb of so late a date:—

Cy . gyste . le . corps . de . Rycharde . Percyvale .  
 le . quel . morat . l'an . de . boinet . Jesus . M CCCC  
 -LXXXIII.

Dieu . ay . pitie . de . son . ame.

From the canopy, containing the shield of the Cheddar family, it would seem to have been erected by the aforesaid Sir James, whose mother was of this family. The railing enclosing the tomb, though modern, is a very good imitation of ancient work.

Close to this tomb, on the same side, is a modern pulpit, about the time of James II.

But on the south side is an example of a pulpit of a more early kind, which Rutter terms a reading loft. It is simple in construction, but interesting as a piece of antiquity, an early specimen, perhaps, of a stationary pulpit, which is said only to be met with in churches just before the Perpendicular period. There was an access to this from the belfry by an archway, now walled up, but which it is intended to open.

The open timber roof of the nave, with its semicircular ribs and well-carved bosses at the intersections of the principal timbers, is a very good specimen of this particular form, and is still in excellent pre-

vation. The bosses have been painted in keeping with the remains of the colouring.

The bench ends are mostly the original work ; they are but rudely executed compared with much of the woodwork of this period, which is usually highly enriched with carving ; the square bench ends, such as are seen at the west end, are of the form most commonly found in Somersetshire and Devonshire.

An ancient screen of oak separates the chancel from the nave. This was, without doubt, formerly enriched with gilding and colour, for these were considered essential to delineate all the carved work of an ancient church : but more especially did the carver exhaust all the resources of his art upon this emblematic and beautiful feature, while the decorator made it to glow with the most vivid colouring. It was during the thirteenth century that open screens are said to have been first placed in front of the choir, and here were usually read the epistle and gospel, certain lessons, edicts of bishops, and acts of church councils. Sometimes, though rarely, there were returns from the entrance westward into the nave, so as to partition off small chantries, where mass was sung at altars placed in front of the screen. Such an arrangement existed here. Posts inserted into a wooden sill supporting a rail with a moulded capping forming the sides of these chapels were still remaining only a few years since. On the south side a piscina, the usual appendage to an altar, together with a recess in the wall, which was either a credence shelf, or an aumbry for the sacred vessels and service books, is still preserved. The existence of an altar at the north side of the screen is only now indicated by a carved bracket on which an image probably once stood.

Over the screen was placed the rood or cross, with its accompanying gallery or loft on the south side ; this was reached by stone stairs from the floor of the belfry, which still exist, as well as the stone pier on which one of its extremities rested. The cross beam with its posts and the panelling below are parts of the original work ; the shafts and cornice copied from it have been renewed. It was usual to have doors at the entrance of the screen, but these have disappeared ; the panels were commonly enriched with paintings of the apostles or other saints.

The chancel is a spacious one, compared with the size of the nave. It is 25 ft. in length, which is rather more than half that of the nave, and 16 ft. in width, the nave being scarcely more than one foot wider on each side. Architecturally it is of the same period, but was, I conceive, built some years later. On either side are some remarkable oak stalls, of the kind termed *misereres*, the seat turning on a hinge, so as to form two seats of different heights. The name *miserere* given to these has not yet received any satisfactory explanation ; the idea that the seat was so contrived as to drop if a monk slept during the performance of a religious office is hardly sufficient to account for the name. Mr. Walcott applies the term to the bracket on the underside of a stall. (It would no doubt be a *misery* to sit long upon this when turned up.) This is, I believe, the only example existing of *misereres* in the churches of this neighbourhood : they are found also at East Brent, where they contain some curious carving.

Originally there was a broad shelf in front, only removed to make room for subsellæ for the choir. The character of the work of these stalls appears to be of an earlier date than the rest of this portion of the church, having somewhat of the Decorated type. It may be that the present chancel, erected, as I have before said, at a later time than the nave, replaced one of the Decorated era, and that the old stalls were preserved. At the rear of the present altar table, which is of wood, and of about the time of Charles II. or James II., is placed the slab of the ancient stone altar, indicated by its five incised crosses. It measures now 6 ft. 6 in. in length, and was formerly still longer. It was discovered inserted in the pavement within the rails. On three sides the edge had a deep chamfer, which bore remains of ancient colouring.

The stringcourse which runs round the walls of the chancel is an effective and ornamental feature: it had been so much mutilated and defaced that it was found necessary to renew the greater portion.

The east window is a fine example of the Perpendicular period; there is one of similar type at the western end of the nave at Portishead, though not so well proportioned; and one at least in the church of Yatton. The present window is an exact reproduction of the original, which had been so much mutilated that it was found inexpedient to preserve any portion. The tracery has been filled with the remains of the ancient glass, in which this church, perhaps, at one time abounded. No doubt it has lost very much of its former enrichment, through having suffered from the mistaken zeal of the Puritans. Rutter mentions that some of the old figures still remained in the tracery of this window,—(this was about the year 1829.)—but obscured, he says, by whitewash, an evidence certainly of how little care was then taken to preserve these beautiful relics of a former age. About eight years ago when I first became acquainted with this church, not a trace of colour remained, every piece had been wantonly removed, and its place supplied by plain white glass, the glazier being allowed to appropriate what he pleased for his own benefit. In this way the ancient glass became dispersed about, and some irrecoverably sold. To the late Mr. Adam Gordon, of Naish House, and the Rev. G. Braikenridge, of Clevedon, we are indebted for what we now possess. The figures, which are composed of fragments put together, chiefly represent angels playing on instruments. The subjects below are modern.

In the south window of the chancel is a memorial to the late wife of the Rev. R. W. Hauteville. It represents the meeting of our Lord with the sisters Mary and Martha at Bethany, when He declared Himself to be "the Resurrection and the Life."

Over the altar is a simple reredos, divided by bands into five compartments, composed of Minton's tiles, bearing the Agnus Dei and the Evangelistic symbols, on either side the figure of an angel in Caen stone, with the paten and chalice, typifying the heavenly food of the Holy Sacrament. In the south wall, the ancient piscina with its niche is well preserved; in the side of the niche may be observed the groove, into which was fitted a shelf, serving as a credence.

It is intended to fill the spaces of the east wall and the two sides of

the window with frescoes. Above are the Alpha and Omega, surrounded by a conventional vine.

The character of the chancel roof differs from that of the nave. The principals here have a double springing, and are light and elegant in appearance. The portion over the sanctuary, one third of the length has been panelled and coloured; in the first bay eastward on each side is an *Agnus Dei*, in the second an angel holding a shield, with the sacred monogram. The cornice here is of stone boldly moulded, the upper portion was originally of wood, but having gone to decay it was renewed in this way; it may be questioned, however, whether this was quite legitimate.

The archway on the south side opens into the chapel of S. Paul before mentioned. It was probably erected as a chantry chapel, for the saying of mass for the repose of the soul of Sir James Perceval, the probable founder of the present church. Here his remains were interred, but no monument marks the spot. Against the eastern wall there are indications of an altar having once stood; on the south wall is seen the aumbry, and the bracket on either side probably supported figures.

There are clear traces of this chapel having been erected at a date subsequent to that of the chancel. Originally the north and south sides of the chancel corresponded, there being then two windows in each. Where the arch now stands the window with the lower wall was removed, to form the south side of the chantry, for both these correspond with the work in the chancel, while the east wall of the chapel is constructed of rubble stone, and the east window is of a different character to that on the south side. It may be noticed, moreover, that a portion of the weather-moulding, which once covered the head of the window removed, still remains in the wall on the right side of the head of the arch, proving that this must have been at one time an external wall.

---

## BOXGROVE PRIORY CHURCH.

THE noble Priory church of Boxgrove, near Chichester, which was partially restored under the able superintendence of Mr. W. White a few years since, has recently been undergoing a more thorough repair and renovation at the hands of Mr. Gilbert Scott. The works are not yet quite completed, but enough is done to show how admirable will be the effect of the whole when finished. Some points, especially the proposed arrangement of the sanctuary as described to us, are open to criticism, and it may be regretted that other portions of the work, such as the opening of the fine lantern of the central tower, are left for a future day; but we have seldom seen a restoration of so much importance where there was so little to regret, and where the result was so satisfactory.

The work of restoration is mainly due to the present Duke of Richmond, whose untiring exertions in behalf of the restoration of the



spire of Chichester cathedral have already secured him the gratitude not of ecclesiologists merely, but of all Churchmen. The parish of Boxgrove has not been backward; but the chief burden has fallen on the Duke, whose contributions to the recent works have been not less than £3,500, in addition to former benefactions, amounting on the whole to at least £5,000. Much is also owing to the antiquarian zeal and practical good sense of the late and present vicars. The Rev. W. Turner, whose essay on the history and architectural peculiarities of this church in the Chichester volume of the *Archæological Institute* is probably familiar to many of our readers, was taken away before he could see the full completion of the operations in which he took so much interest. But his mantle has fallen on his successor in the Rev. W. Burnett, whose daily superintendence of the work has contributed much to its success.

The ground-plan and general outline of Boxgrove are well known. Originally a cruciform church with a low central tower, the only portion it has lost is the western part of the nave, about 98 ft., which served as the parish church till the Dissolution. One bay of the nave to the east of the old wall of partition, together with the transepts, tower area, and choir, i.e. the original conventual church, is still standing, and after the substantial repairs it has lately received is likely to stand for some centuries to come. Of the original building founded as a Benedictine priory by Robert de Haia in the reign of Henry I. only the transepts remain. The arches of communication with the choir aisles,—good examples of rude Early Norman,—were till recently blocked, but have now been opened, and their characteristics fully displayed. Rather later in the same style are the arches on the south side of the eastern bay of the nave, and the remains of the chapter-house. In the Transitional period the central tower with the piers and arches supporting it was erected, and the nave carried westward. By the time the Early English style was fairly established in England the monks had become dissatisfied with the old choir; (which if of the same scale and character as the transepts, must have been a somewhat small rude building;) and replaced it with the present most noble choir. This has aisles through its whole length, 83 ft. The vaultings throughout the church (the transepts and lantern being the only portions unvaulted,) are of the same date, probably the first quarter of the 13th century. The subsequent additions are very trifling. The east windows of the aisles, and two in the south aisle of the choir, and the present porch, originally a chapel occupying the angle between the nave and south transept, belong to the Decorated period. The only traces of Perpendicular are the ceilings of the transepts, singularly low, and cutting off the heads of the tower-arches, a few poor windows (all religiously and most wisely preserved by Mr. Scott,) the sacristy appended to the north aisle, and the partition-wall between the parish and priory churches. We know few buildings of equal size and of the same early date where the alterations have been so few and so unimportant. We see Boxgrove Priory now in all essential points as it was when the last sound of the stonemason's chisel had rung through the walls, and the monks' hymn of praise echoed beneath its vaulted roof as they took possession of their new and stately choir. The only structural change is the intrusion of Lord



Delawarr's Renaissance chantry,—the "power chapell" he had "made to be bringed yn." (See his vain petition to Lord Cromwell "to forbere the suppressyng" of the priory.) This with its amorini and classical foliage is too important a link in architectural history for us to wish for its removal, though we must certainly plead for the casting out of the cushioned seats which have transformed it into a pew. May we hope that they may soon follow the unsightly casements by which the noble worshippers were till recently shielded from any impertinent wind which might blow on their nobility.

The arrangement of the bays both in the nave and choir is singular. Indeed we have the authority of one of the widest observers of ecclesiastical architecture among us,—the Rev. J. L. Petit,—for questioning whether there be another example of this arrangement in England. "In Germany," according to Mr. Petit, "it is of frequent occurrence: instances will readily occur to the memory of most of us. This peculiarity is that all the vaulting bays of the aisles, as well as of the central space are square or nearly so: each vaulting bay of the central aisle corresponding to two bays of the side aisles, so that the number of compartments of the aisles is just double that of the nave and choir, two arches opening into the side aisles in each bay, and the clerestory windows standing not as usual over the apex of the arch, but over the intermediate pier. This plan dating almost from the first foundation of the church,—for it appears in the Norman portion of the nave,—was followed by the later builders who doubtless found, as Mr. Petit observes, that thereby "the even arrangement of the vaults upon ribs consisting of true circular arcs was much facilitated." (See for fuller particulars of this mode of vaulting Whewell's *Notes on German Churches*, pp. 67—73.) Of these principal compartments the choir has four; the nave had five (only one, as already remarked, remaining entire) the aisles having twice the number of bays.

Another peculiarity in the plan of the nave demands notice. For the first three bays and a half it has but one aisle, that to the south. In the easternmost bay the north wall is solid and plain; but in the other two and a half bays, piers, and arches are built into the wall, suggesting the idea that the north aisle had been demolished, and the arches filled in. An examination of the masonry, however, proves that they form an integral part of the original structure, while the position of the cloister, the foundations of which can be clearly traced, shows that originally there can have been no aisle here. The cloister is evidently part of the original plan, and was probably laid down when the founders contemplated a much smaller and less costly building; the nave being either aisleless, or like Lanercost having only one. With increasing prosperity their plan was extended; aisles were resolved on, but as that to the north could only be constructed by the destruction of the cloisters, the builders contented themselves with the semblance of uniformity given by the piers and arches in the wall of the eastern part of the nave, though carrying out the perfect plan as soon as the cloisters were past. Such an expedient is certainly very curious, if not unique in England.

The western part of the nave is entirely in ruins, but enough remains to enable us to determine the plan with the greatest accuracy.

The point that most strikes the visitor in the design of the choir,—especially if, as is usually the case, he comes fresh from Chichester,—is the remarkable similarity it bears to the presbytery of that cathedral. Indeed the arrangement of each of the double bays of the choir bears so great a resemblance to that of the triforium and clerestory of Chichester presbytery that there can be no doubt that it was copied from it, and probably executed by the same workmen. In the eastern groups of piers the smaller shafts are detached from the central one in the same exaggerated manner, we have the round arch comprising a couplet of pointed arches with a sunk quatrefoil in the vacant space between them; the obtuseness of the point of the windows is also the same. In fact one is with slight modifications a reproduction of the other; the work at Chichester being decidedly the earlier.

The first object in the recent repairs has been to ensure the perfect stability of the whole building. For this purpose the accumulation of soil round the walls has been removed: the site thoroughly drained, and all the walls underpinned. Even the foundations of the tower piers have been replaced with new solid work. The flying buttresses which are so conspicuous in the external view of the choir, have been taken down and rebuilt; the parapets and gutters made good; and the roof put into a state of soundness. Within the whole area of the church has been excavated to the depth of 2 ft.; 6 inches of concrete have been laid, and a new and well-designed pavement of Minton's tiles put down throughout the church. The whole has been thoroughly warmed. Galleries which encumbered the nave have been taken down, and it as well as the transepts thrown open to the church. The eastern arches of the choir,—the loveliest in the building,—which have been blocked to avoid draughts, have been opened, together with those from the transepts into the choir aisles. The bases of the pillars where defective have been replaced. The upper part of the west wall which had been thrust in awkwardly hiding the vaulting shafts, has been taken down and rebuilt with the corners canted off. A new west window of a pleasing Decorated type has been introduced, which it is proposed to fill with stained glass in memory of the late Sir William Burnett. The east window, a noble triplet, reminding one in its simple majesty of the west window of Romsey, contains stained glass by O'Connor, as a memorial to the late Duke of Richmond. The design of the side-lights seeks to commemorate the Duke both as a soldier and an agriculturalist: the centre light containing the Nativity, Crucifixion, and Ascension, connecting and harmonising the two. The tone is rich, but heavy.

The vaulting of the choir still retains the fresco painting with which it was ornamented at the same time with the cathedral, and probably by the same Flemish artist whom Bishop Sherborne employed. We can hardly counsel its obliteration, though it might easily be replaced with something much superior in colour and design.

The church has been seated throughout with open benches in English oak. These are of considerable merit. The ritual arrangements are not yet complete. We understand, however, that is proposed to erect a stall to serve as reading-desk under the second arch from the east, and an oak pulpit opposite to it. Few things are more difficult

than the proper arrangement of the eastern limb of a large cruciform church which has been adapted to parochial purposes. We trust Mr. Scott may succeed in solving the problem. The present reredos consists of some Early English sunk panels. These were put up at the former repair. Something more worthy of their position is understood to be in contemplation.

We cannot conclude these remarks without briefly referring to the remains of the chapter-house and the Prior's house, both to the north of the church. The former consists of the entrance-door and two side-windows; Norman in style, and erected not long after the foundation of the Priory. The prior's house, absurdly called the refectory, shows little more than the shell of an Early Decorated hall, with a vaulted substructure. The details are fine. One wishes it could have been restored as a parish schoolroom, or adapted to some other useful purpose to save it from decay.

---

### ELY CATHEDRAL.

[We have much pleasure in giving, *in extenso*, the most able and interesting Report lately issued by the Dean.]

"It is just two years since I circulated a statement of the progress of the works in Ely cathedral. At that time the work of painting the ceiling of the nave, the completion of which was endangered by the lamented death of Mr. Le Strange, had been taken in hand, as a tribute of affection to his memory, by his friend Mr. Gambier Parry, whom we may now reckon amongst our chief living benefactors.

"The work then commenced has been now happily completed. It is needless to observe that this result could only have been brought about by much self-denying and earnest labour on the part of Mr. Gambier Parry: few besides himself know the amount of effort and thought expended upon it. It is not my purpose in this short record to enter into the merits of the joint work of the two friends. I shall content myself with a simple description of the work as now completed.

"The principal subjects, occupying the central portion of the ceiling, beginning from the west, are as follows:

1. The Creation of Man.
2. The Fall of Man.
3. The Sacrifice of Noah.
4. The Sacrifice of Abraham.
5. The Vision of Jacob.
6. The Marriage of Ruth.
7. Jesse.
8. David.
9. The Annunciation.
10. The Nativity.
11. The Adoration of the Shepherds and of the Magi.
12. The Lord in Glory.

"The central subjects are supported by figures, which are for the most part representations of patriarchs and prophets, carrying scrolls upon which are written words of their own bearing more or less forcibly upon the coming of

the Messiah. The arrangement of these supporting figures is as follows; the numbers correspond to those given above.

NORTH.	SOUTH.
1. JACOB.	1. ABRAHAM.
'The sceptre shall not depart until Shiloh come.'	'My son, God will provide Himself a Lamb.'
2. BALAAM.	2. JOB.
'There shall come a star out of Jacob.'	'I know that my Redeemer liveth.'
3. NATHAN.	3. MOSES.
'I will stablish the throne of His kingdom.'	'The Lord shall raise up a Prophet like unto me.'
4. JOEL.	4. JONAH.
'I will pour out My spirit upon all flesh.'	'Thou hast brought up my life from corruption.'
5. HOSEA.	5. AMOS.
'O grave, I will be thy destruction.'	'I will raise up the tabernacle of David.'
6. ISAIAH.	6. MICAH.
'There shall come a rod out of the stem of Jesse.'	'Out of thee Bethlehem shall He come forth.'
7. HAGGAI.	7. DANIEL.
'The desire of all nations shall come.'	'He shall confirm the covenant.'
8. EZEKIEL.	8. JEREMIAH.
'My servant David shall be a prince.'	'Unto David a righteous Branch.'
9. NAHUM.	9. ZECHARIAH.
'Him that bringeth glad tidings.'	'I will bring forth My servant the Branch.'
ZEPHANIAH.	MALACHI.
'The Lord their God shall visit them.'	'The Sun of Righteousness shall arise.'
10. TWO EVANGELISTS.	10. TWO EVANGELISTS.

"The eleventh subject has, properly speaking, no supporters; but the Magi and the Shepherds are so arranged as to carry on the artistic effect of a central group with conspicuous lateral figures.

"The twelfth and last subject has also no supporters; the picture extending entirely across the ceiling. This subject demands more particular description and explanation. In the centre is the LORD JESUS in His glorified humanity, seated on a throne, round about which is a 'rainbow like unto an emerald.' Above His head is the choir of Seraphim, painted in prismatic colours, and reflected in the 'sea of glass before the throne.' On the right and left are the figures of the twelve Apostles seated. Beyond them on the dexter side are two archangels, S. Gabriel, 'the angel of redemption,' holding the standard of the Cross, and S. Raphael holding a sword with its point downwards, expressive of victory and peace. At their feet rise three figures, typical of the blessed received into glory. On the sinister side are also two archangels, S. Uriel holding his sword downwards, and S. Michael spearing the dragon, expressive of the condemnation of and victory over sin. The figure of our LORD is connected with the tree of Jesse by its last branches, which break into scrolls and golden fruit at His feet. Around His figure is the

text, 'I am the root and the offspring of David, and the bright and morning star.'

"Mr. Le Strange began this work by inscribing at the west end the prayer, 'Sit splendor Domini Dei nostri super nos, et opera manuum nostrarum dirige super nos, et opus manuum nostrarum dirige.' Mr. Gambier Parry has finished the work by inscribing at the east end the thanksgiving, 'Non nobis Domine, non nobis, sed nomini tuo da gloriam.'

"The whole of the painted ceiling, as above described, is bordered by a series of heads, which form (as it were) a cornice to the roof, and connect it with the walls. These heads represent the human ancestors of our LORD, according to the genealogy of S. Luke's Gospel; they commence at the eastern extremity and terminate at the western, thus linking together the Incarnation, as exhibited at the termination of the series of pictorial representations, with the Creation of Man at the commencement: in other words, 'the first man Adam, of the earth earthy,' is connected with 'the second Adam, the LORD from heaven,' by the chain of human links which the genealogy supplies.

"It will thus be seen that, besides being an elaborate work of pictorial art, the ceiling of Ely cathedral is a carefully studied epitome of the sacred history of man, as recorded in Holy Scripture.

"It may be mentioned that the general size of the figures throughout the painting is nine feet.

"The arch which separates the nave from the octagon, and which therefore terminates the painted ceiling, has been decorated under the direction of Mr. Gambier Parry; as also has the wall which connects the arch with the ceiling. The design for the wall decoration was made by Mr. Richard Holmes,<sup>1</sup> a friend of both Mr. Gambier Parry and Mr. Le Strange. The principal features of the design are the evangelistic symbols of S. Matthew and S. John, those of S. Mark and S. Luke being at the other end of the ceiling. The whole terminates with the text, 'Blessed be the Name of His Majesty for ever, and all the earth shall be filled with His Majesty. Amen and Amen.'

"It will now become a question whether, in order to do full justice to the beautiful work with which the roof of the nave has been adorned, the walls and arches ought not to be in some manner decorated; and if so, in what manner. It was the decided opinion of Mr. Le Strange that the walls ought to be decorated; and this opinion is shared by Mr. Gambier Parry. Mr. Le Strange had, in fact, carefully considered the general principle of decoration, and had purposed before his lamented decease to make some experiments upon the colours to be introduced and the mode of introducing them. The question will require grave consideration; but there seems to be no doubt that the effect of the painted ceiling is deteriorated by immediate contact with the plain cold stonework of the walls.

"I now proceed to notice the work which has been done during the past two years in restoring the central lantern. When I printed my statement dated January, 1863, the work was just commencing: the substantial part of it is now finished.

"It will be remembered that the restoration of the central octagon and lantern was undertaken as a memorial to Dean Peacock, and that a portion of the funds expended has been contributed by friends of the late Dean; I shall not enter into particulars of expenditure, as on the completion of the work it will be necessary to publish a regular account. For my present purpose it will be sufficient to state that the amount of funds available for the work has compelled the committee of the Peacock Memorial to confine their attention

<sup>1</sup> Some of Mr. Holmes' work is to be found in Mr. Le Strange's portion of the ceiling.

to the lantern proper, and to leave the restoration of the stone octagon unattempted for the present.

"It is, I think, not generally understood, that the Ely lantern is a wooden structure, suspended with rare skill upon the walls of a stone octagon, which incloses the central area of the cathedral. This central stone octagon was built, and the wooden lantern erected upon it, in the middle of the fourteenth century, on occasion of the fall of the original central Norman tower. Alan de Walsingham, the then sacrist of the monastery, evidently a man of remarkable genius, seized upon the misfortune which had happened to the church in the fall of its central tower to give the building a new and original feature of its own. He cut away the four piers upon which the Norman tower had stood; and so by taking one arch from the nave and one from the choir, one from the north and one from the south transept, he gained a central octagonal space; the octagon, however, not being regular, but having four long sides and four short ones. Upon this octagonal space he built a stone octagon, having four noble arches for the four long sides, spanning the nave, choir, and two transepts, and four small arches with windows above them for the four short sides. Upon this stone octagon he suspended by a system of beam-work his wooden lantern-tower. The lantern is a regular octagon, the angles of which correspond to the middle points of the sides of the irregular stone octagon below; the beam-work being concealed from view by a system of boarded groining. The lantern-tower also served the purpose of a bell-tower; indeed it is described in the sacrist rolls as *Novum Campanile*; the bell-chamber constitutes the upper portion of the tower, and originally contained four bells.

"The work which has been in hand for the last two years is the restoration of this wooden lantern-tower, or *campanile*: and I have entered into the above general description of the structure, because I have often been asked why we have not built a stone lantern. The answer is simple, namely, that we are *restoring* not *building*: whether it was wise or not for the great architect of the fourteenth-century to substitute a wooden for a stone erection, any one may doubt who chooses: certain it is that the adoption of wood as his material gave scope for much engineering invention and led to the erection of a structure, which, in its original beauty, seems to have called forth the admiration of mediæval eyes, accustomed to beautiful works of architectural skill: *illud miraculum*—the monkish chronicler calls it: but anyhow we have to deal with the work of Alan de Walsingham as we have found it, and all that we can attempt to do is to restore the wooden structure as nearly as may be to the condition of original beauty which belonged to it five hundred years ago.

"In the middle of the last century the lantern underwent great repairs, under the direction of Essex, a man of considerable skill as a practical builder, and less ignorant perhaps of the principles of Gothic art than many of his contemporaries. The structure was then in a dangerous condition, some of the principal supports not being trustworthy; Essex removed these bad supports. Unfortunately he did not replace them beam for beam, as he might have done, but substituted a system of supports of his own: the beam-work introduced by him however is in itself very good carpentry, and has been permitted to remain. With the exception of this substantial work for the support of the lantern, all that Essex did was bad. He diminished the windows, removed the flying buttresses, and reduced the whole structure to the condition of churchwarden's Gothic. The work of Mr. Scott and of the Peacock Memorial Committee has in reality been the undoing as far as possible of the work of Essex, and bringing the lantern back from the deformity to which it was reduced in the eighteenth century to its original fourteenth century condition.

"For our direction in this difficult operation we have had two principal



guides, (1) the internal evidence supplied by the structure itself, (2) the (imperfect) representations of the lantern before the time of Essex, to be found in engravings.

"It would take me too far if I should attempt to discuss the indications given by these two different guides. Let it suffice to say that on most of the main points very little doubt can exist; on some minor points, certainty is impossible.

"Acting however upon the best light that we could find, we have carried the work very nearly to its completion, and I will now describe briefly what has been done.

"The windows, which had been reduced by Essex to little more than half their original size, have been restored, and their heads filled with rich tracery, designed by Mr. Scott in accordance with the slight indications which could be discovered of Alan de Walsingham's work. Five of the eight windows are already glazed, and the other three are in progress. It has not been thought necessary, nor indeed were funds available, to introduce painted glass of an elaborate character: enough of colour however has been introduced to give a rich effect to the windows, without excluding too much light; the windows are alternately of a predominant blue and predominant red character. The mullions and tracery of the windows are of wainscot.

"The small towers which form the corners of the lantern, and which separate the adjacent windows, have been brought back to their original construction. The horizontal section of each of these towers is a square, and they are so arranged that a diameter of the square coincides with a diameter of the lantern: in the repairs and alterations effected in the middle of the eighteenth century, Essex turned these towers through an angle of  $45^{\circ}$ , or rather replaced the original towers, which were possibly in a decayed state, by new ones situated as described: the original arrangement has now been restored. The difference of effect is considerable: as arranged by Essex, the towers presented a flat side to a spectator looking directly at them: as originally built, and as now restored, they present an angle; in other words, two sides are visible, meeting in an edge.

"The termination or capping of these corner towers has been the subject of much consideration. The form actually adopted, which no doubt is open to criticism, has been taken from the engravings which profess to represent the lantern previously to the changes of the last century. It can hardly be said that the form is quite happy, and yet it is difficult to suggest anything more satisfactory. For myself, I am disposed to think that the form adopted is something like a reproduction of Alan de Walsingham's design, and that the explanation of the difference between this and other works of his is to be found in the difference of the material in which he was working: a form which might be good for stone, might be very unsuitable for wood.

"The bell-chamber has been re-floored and repaired, and the glass windows introduced by Essex replaced by louvre-boards. It is a question whether a chime of small bells might not be very safely and advantageously introduced into this chamber; the effect would be very pleasing, and if the bells were chimed and not rung the jar produced would be slight. I may add here that one of the carpenters, who has been employed upon the new work, has pointed out to me a curious memorandum of the ancient condition of the lantern. We know from the sacrist rolls that there were originally four bells in the lantern; we know also that, although the bells themselves were removed, yet the bell-frames remained till the date of the repairs made by Essex, when they were removed by him. It was always however a question, in what manner were the bells rung? did the ropes descend at once to the choir, (for the choir proper originally extended under the lantern,) as in the arrangement of an ordinary belfry, or were they conveyed by pulleys to any other point? Now it is curious that the ropes have left their marks behind



them, and these marks the carpenter pointed out to me. On one of the mullions of the open work, which lies beneath and forms (as it were) a continuation of the windows, are four grooves evidently caused by the friction of four ropes. The direction of these four grooves shows that the bells were rung from the south side of the octagon or from the south transept. Probably the ropes were so arranged that the bell ringers were placed just behind the stalls on the south side of the octagon.

“Eight flying buttresses, which were removed in the last century, have been restored, and have added much to the strength of the structure.

“The roof which connects the lantern with the stone octagon has been restored to its original level, and been entirely re-constructed.

“It is due to Mr. Freeman, of Ely, to state that the above works have been carried out by him in a very creditable way.

“Lastly the whole lantern has been enveloped in lead. This has been a very troublesome and expensive process; and it may perhaps be doubted whether the whole of the original structure was so protected. On careful investigation however it became manifest that nothing short of a complete case of lead would be sufficient to preserve the work, especially the tracery of the windows, for any considerable period; and it was determined therefore to incur the great expense of elaborate and delicate lead-work, rather than the certainty of a speedy destruction of the exposed portions of the wooden fabric. The work has been executed in a most satisfactory manner by Mr. Hall of Bulstrode Mews, London. Every particle of wood is protected by lead; and if ordinary care be taken, it seems impossible that the rain-water can find its way to the wood and so do mischief.

“The interior of the lantern is now in process of being cleaned down, and repaired where necessary. The wooden vaulting of the octagon still remains in a somewhat shabby condition: this however is not a work of any considerable magnitude. When it has been done, nothing will be wanting to the complete internal effect of the lantern except the decoration of the vaulting of the lantern and octagon, and generally of the wood-work of the former. This decorative work will require much consideration, and it is a satisfaction to be able to announce that Mr. Gambier Parry has promised his valuable advice.

“I have said that this decoration will complete the internal effect of the lantern: with regard to the external it should be borne in mind that we cannot properly judge of it, and in fact have scarcely a right to offer an opinion, until the stone-work of the octagon has been brought into the condition which was intended by the great architect. The restoration of this stone-work requires the building of eight large and four small pinnacles, and the completion of the balustrade which joins them: the lantern seen in this cluster of pinnacles would present a very different appearance from that which it presents now: and nothing but the want of about £2500 prevents the dean and chapter from giving the order for this necessary work.

“So far as I know, there is no evidence as to the time when or the process by which the upper portion of the octagon was reduced to its present ruinous condition. The engraving given by Browne Willis, which represents the lantern in its pre-Essex condition, represents the pinnacles and balustrade of the octagon precisely as they are at present. There is no conspicuous proof of mischievous intention in removing the missing limb; and indeed I have sometimes felt disposed to doubt whether the work ever was completed; anyhow it ought to be completed, and I sincerely wish that the necessary funds were available for proceeding with it at once.

“I am glad to take this opportunity of expressing the thanks of the Dean and Chapter to those friends of the late Dean and lovers of Ely Cathedral, who have contributed their money so liberally, and in some cases, their advice so willingly, for the purpose of restoring this remarkable and unique specimen

of mediæval art and engineering. If the whole work originally contemplated has not been effected, still much has been done, and there is no reason to despair concerning the rest.

"I now pass on to specify the minor improvements which have been made in the cathedral, since my last report.

"Three painted windows have been presented—

"The History of S. Peter, in the south aisle of the choir, executed by Messrs. Clayton and Bell, and presented by Mrs. Pratt, daughter of the late Bishop Sparke, as a memorial of her husband Colonel Pratt deceased.

"Events from the history of Elisha, in the north aisle of the nave, executed by Mr. Wailes, and presented by the Rev. S. Smith as a memorial of the late Rev. J. Griffith, for many years a minor canon of the cathedral.

"Events from the history of Hezekiah, the window next on the east side of the preceding, also executed by Mr. Wailes, and presented as a memorial of the late Thomas Archer, Esq., of Ely, by his family.

"Several carved panels have been added in the choir. - The list now stands as follows :

SUBJECTS.	DONORS.	SITUATION.
Adam and Eve in Paradise,	Mrs. Fardell	1st Stall, Cantoris.
Fall of Man,	Canon Thompson	2nd "
Expulsion from Paradise,	Canon Sparke	3rd "
Adam and Eve at work,	Canon E. B. Sparke	4th "
Cain killing Abel,	{ The late Arch- deacon France }	5th "
Noah building the Ark,	Archdeacon Yorke	6th "
The Deluge,	Canon Sparke	7th "
Sacrifice of Noah,	Miss M. Sparke	8th "
Promise to Abraham,	Rev. S. Smith	9th "
Isaac carrying the Wood,	Mrs. Pratt	10th "
The Sacrifice of Isaac,	Panel Fund	11th "
Isaac blessing Jacob,	T. G. Fardell, Esq.	12th "
Jacob's Dream,	E. B. Sparke, Esq.	13th "
The Burning Bush,	Canon E. B. Sparke	14th "
David Anointed by Samuel,	J. Swainson, Esq.	20th "
Nativity,	Dean and Chapter	1st Stall, Decani.
Presentation in the Temple,	Mrs. Maddy	2nd "
Adoration of Magi,	Canon Selwyn	3rd "
Murder of Innocents,	Canon Jarrett	4th "
Flight into Egypt,	Canon Selwyn	5th "
Our Lord disputing with the Doctors,	{ Archdeacon Lord A. Hervey }	6th "
The Baptism,	The late Dean	7th "
The Temptation,	The late Canon Ashley	8th "
The Miracle at Cana in Galilee,	H. R. Evans, Esq.	9th "
The Transfiguration,	Mrs. Newcome	10th "
Mary anointing the Lord's Feet,	{ The Countess of Hardwicke }	11th "
The Betrayal,	H. J. Adeane, Esq.	12th "
Our Lord before Caiaphas,	Hon. Col. Duncombe	13th "
Our Lord blindfold,	W. D. Gardner, Esq.	14th "
The Entombment,	Panel Fund	19th "
The Resurrection,	Ditto	20th "
Our Lord at Emmaus,	Canon Selwyn	21st "
The incredulity of S. Thomas,	Panel Fund	22nd "
The Ascension,	Ditto	23rd "

"The carved panels, with the exception of the 'Nativity,' have been executed by M. Abelooos, of Louvain.

"I may take this opportunity of mentioning that a handsome pulpit, to be placed in a corner of the octagon, and to be executed in stone from a design by Mr. Scott, is in progress. This pulpit will be supplied by a legacy from the late Miss Allen, daughter of Bishop Allen.

"It may be added that the late Bishop bequeathed the sum of £500 to the Dean and Chapter, towards the re-flooring of the nave.

"The present appears to be a convenient time for taking some measure of the work to be done before Ely Cathedral can be said to be really complete. While there were many great matters still left undone, it was perhaps premature to look forward to the end and try to calculate the distance: now, however, the difficulties have been chiefly surmounted, and it may not be useless to point out what yet remain as works of necessary restoration or improvement. I enumerate these as follows:

"1. The stone work of the octagon, as above described.

"2. The re-flooring of the nave, towards which (as above mentioned) the sum of £500 has been given, and which would probably require £1,500 more.

"3. The restoration of the Galilee. This beautiful specimen of Early English, or First-Pointed, architecture, requires a good deal of attention in the way of restoring Purbeck marble columns, and other matters which it is not necessary to specify.

"4. The warming of the cathedral. The problem of warming large buildings appears to be now better understood than formerly, and there seems to be no reason why the warming of Ely Cathedral should not be effected. Certainly, if warmed, its utility would be much increased.

"If the four not very gigantic works above specified were carried out, the restoration, and more than restoration, of Ely Cathedral might be said to be effected. Nevertheless there would still remain one work, which would be necessary for the perfection of the building, I mean the re-erection of the north-west transept. The absence of this member is an unspeakable eyesore to a spectator at the west or north side of the church; not only is its presence necessary to complete the grand western façade, and to give the tower its due effect, but its absence gives a general character of ruin to the whole of the building. The re-erection of this transept, however, is so great an undertaking, and must so obviously yield precedence to all other works of restoration and improvement, that I have never yet seriously contemplated the task. Indeed I do not think that the work is likely to be undertaken at all, unless it should please some wealthy lover of mediæval architecture and special admirer of Ely cathedral to contribute a large sum of money for this particular purpose: such things have been done, and may be done again.

"I will add that the re-erection of the north-west transept would involve the restoration to its proper pitch of the roof of the transept opposite. This roof has been lowered from its original height, to the great injury of the architectural effect of the transept, and generally of the western view of the cathedral. One effect of the lowering of the roof is to put the corner towers of the transept quite out of their proper proportion. If the south transept were thus restored, and the north transept rebuilt, the western façade of Ely Cathedral would indeed be a noble specimen of early ecclesiastical architecture.

"H. GOODWIN.

"Deanery, Ely,  
"January, 1865."

## S. PATRICK'S CATHEDRAL, DUBLIN.

S. PATRICK'S Cathedral was re-opened with considerable ceremony on the Festival of S. Matthias last, having undergone very extensive renovation, principally in the nave and transepts, at the sole cost of Mr. B. L. Guinness, the eminent brewer.

The general features of the cathedral have been already noticed in the pages of the *Ecclesiologist*,<sup>1</sup> in connection with its proposed restoration under Mr. Carpenter; but it may not be out of place to recapitulate them, before speaking of the works just completed.

S. Patrick's Cathedral, then, the largest church in Ireland, although not the first in rank,<sup>2</sup> exhibits a complete cathedral ground-plan; consisting of nave of eight bays, with aisles; transepts of three, with west as well as east aisles; choir of four, with aisles; retrochoir and Lady chapel of four, divided by arcades into choir and aisles under one high-pitched roof; and up-gabling side chapels, in continuation of choir-aisles, extending half the length of the Lady chapel;—this part of the church forcibly recalling the east end of Salisbury, from which it differs little in date and detail. Attached irregularly to the two west bays of the north aisle of nave is a tower, 40 ft. square and 120 ft. high, on which a century ago was placed an ugly granite spire, making the total height 225 ft. North and south porches have just been added. The internal length is 287 ft.; the length of transept, 147 ft.; the breadth of nave and aisles, 68 ft., (choir and transepts the same,) and height of plaister groining, 62 ft.; the area, exclusive of buttresses, is about 30,000 square feet.

On the site of the present cathedral stood from very early times a parish-church, contiguous to the well in which S. Patrick is said to have baptized his first converts. Here a collegiate church was founded by Comyn, the first English Archbishop, in 1190, which his successor, Henri de Londres, converted into a cathedral, and no doubt rebuilt (1223): the shell of the present building containing nothing earlier than fully developed First-Pointed, except some slight traces of transition from Romanesque in the triforium of the south transept. In 1362, a fire seems to have damaged the west part of the nave, especially on the north side, rendering it necessary to rebuild four arches on the north and perhaps one on the south side. This was finished by Archbishop Minot in 1370,—just a little after the completion of the presbytery of Christ Church by John de S. Paul. Minot's work was unskilfully done: the arches on the north are not only of different width, but of different height from those next and opposite to them, occasioning a disagreeable break in the stringcourse, and interfering with the vaulting-shafts, which have here to spring irregularly from corbels in the triforium stage, (elsewhere throughout the church they reach to the

<sup>1</sup> *Ecclesiologist*, Vol. v. p. 204; x. 326.

<sup>2</sup> Christ Church, Dublin, and S. Patrick's, Armagh, take precedence, and possibly also the cathedrals of Cashel and Tuam.

ground.) The clerestory windows, too, in order to fit the severies of the vault, could not stand centrically over their arches. They were of two lights, with a quatrefoil in the head, and had a row of ball-flower,—examples of which are very rare in Ireland. The piers were plain octagons, without any capital but a heavy string on which the mouldings (of poor and shallow Middle-Pointed work) stopped,—all except the under order, which sprang from very beautiful corbel-shafts, with moulded caps; this latter arrangement probably being for the sake of uniformity, as the vaulting-shafts did not here reach to the ground. It is necessary to dwell thus upon this, as two most needless pieces of destruction have here been perpetrated, of which more anon. The west arch on the south side has a flat soffit, and the wall and western respond deflect considerably to the north, being in fact parallel to the tower, (also the work of Minot,) which stands askew on the opposite side, encroaching at its south-east corner some three feet upon the north aisle. At the west end of the north aisle is a graceful three-light window, with flowing tracery, set almost flush with the outer edge of the wall, which is some 6 ft. thick: it is remarkable that the very fine Middle-Pointed windows, inserted in the First-Pointed walls of the Black Abbey, Kilkenny, are similarly set, destroying all exterior effect of light and shade. Probably Minot also constructed the curious vaulted chamber in the two west bays of the south aisle. It is analogous to that in the north aisle at Winchester, and is believed by Dr. Todd to have been a minstrels' gallery. In modern times it was converted into a school for the deanery, and in it Archbishop Ussher received his early education.

The other piers in the nave and west aisle of the south transept (the north transept, walled off, and used as the parish church of S. Nicolas Without, was rebuilt in the "Gothic" of fifty years ago by Archbishop Magee) are octagonal, with eight attached and filleted shafts, (including vaulting-shafts,) the piers being slightly recessed to receive those which carry the outer order of the arch-mouldings. In the east aisle of the south transept the piers are square in section, with a roll-moulding at the outer edge reaching to the ground; the arches, too, having flat soffits in the outer part, with an inner order of mouldings resting upon a shaft;—like the arches recently opened in the choir of Kilkenny Cathedral. Both shafts and capitals had nearly all disappeared in the nave: those of the latter which remained were moulded, with a row of nailheads under the abacus. The choir-arches are narrower than those of the nave, their mouldings richer; the piers are similar, only that between the shafts a roll-moulding is continued to the ground. The capitals are here of the richest conventional foliage, and some of them were restored from Carpenter's designs, but (against his will) in plaister. The east arch of the choir on each side, flanking the altar, is built up in the lower part, and narrowed in a peculiar way, its under order of mouldings resting upon a marble shaft: it appears quite genuine. During the recent repairs the effigy of an ecclesiastic was discovered on the south side of the south arch. It was so worn and mutilated as to make its date doubtful.

Carpenter also restored the choir-triforium, and clerestory. The former consists of a two-light opening in each bay, with hood, and

rich mouldings resting upon detached shafts of Kilkenny marble, two on each side, with foliated capitals : the monial is also a marble shaft : the head is untracered. The triforium in the south transept is similar, but not so rich,—except in the centre bay, which is wider than the others. Here the triforium is a wide round-headed opening, undivided, and having a sort of chevron-moulding. Over the triforium in the choir and south transept there is a string, above which rises the clerestory, an arcade of unshafted triplets, on the inside, of which the centre light only is pierced. In the wide bay of the south transept just alluded to, there is a pierced unequal triplet under a round containing arch. The choir triforium is returned across the east end, over a rich pointed arch slightly stilted, opening into the Lady chapel. There is a fine unequal quintuplet above, without shafts. In the nave all trace of the original triforium had disappeared : the clerestory arcade was a single wide opening in each bay, pierced with a rather broad lancet ; except in the western part already alluded to. The lancets in the aisles had all but one been mutilated. On each side of the retrochoir arch, there is a large niche, with trefoiled piscina and credence below. There are also niches in the spandrils of the choir-triforium, trefoiled, which contained sculpture until the time of Cromwell. The south transept had a large debased window with wooden tracery ; and Dean Dawson, who with the best intentions rebuilt the west front about forty years ago, inserted there a sham First-Pointed doorway, and replaced what seems from old pictures to have been a fair Middle-Pointed window with a poor transomed Third-Pointed one of five lights.

The original groining (of rubble with Caen stone ribs) remains only in the north aisle of the choir, in the aisles of the south transept, and in the great severy of the crossing : judging from the great arches here, which although original, appear almost four-centred, the vault over the nave, choir, and transepts, must have been so flat as to increase materially the thrust on the side walls (which were without flying buttresses) ; and it is recorded that the nave-vault fell down in 1548 : probably before that time buttresses were added to the choir, one of which remained in its original state until the recent works ; for the choir-vault was only removed a century ago, and the present very ugly ceiling was put up at that time.

Under the west arch of the crossing, the roodscreen, with a fine groined doorway, of First-Pointed work stood, and above it the rich-toned old organ, the “foundation” of which was some of Renatus Harris’ best work. The stalls were placed across the transepts, and over them the banners and helmets of the Knights of S. Patrick. Above these were two tiers of galleries, and the constructional choir was filled with pews. The under-shafts of the choir-arch rest upon corbels about ten feet from the floor, and a curious stone stall with marble shafts and trefoiled canopy is constructed on each side underneath.

The exterior was so debased as to be quite unworthy of notice, except the tower, and the Lady chapel and east end, so beautifully restored by Carpenter. The tower has square angle-turrets, slightly diminishing in the upper stages, with the Irish forked pinnacles, which



are very picturesque when old, but when now attempted look as ungenuine as modern Romanesque often does. The tower windows are poor and small, except in the belfry stage, where they are of two lights, transomed, with simple tracery.

By far the most striking view of the cathedral is that from the north-east, where the Lady chapel and east end are best seen. The gable of the choir has a quintuplet of narrow lancets above the ceiling, and is flanked with noble First-Pointed pinnacles. There are large flying buttresses against the north-east and south-east angles, which can scarcely be original; but as Carpenter found them in a very bad state, and without one feature of value, he very properly recast them into good First-Pointed. The Lady chapel, which he completely restored, shows a triplet in the choir, with a single light in the east end of its aisles. In the gable above there is a noble range of seven unequal lancets, with a niche just under the apex of the roof. The side chapels have triplets at the east end: all the side windows are couplets. The buttresses are plain without base-mouldings or set-offs, except the "skew" at the top. There is a plain parapet, and all the east gables are surmounted by fine First-Pointed crosses, resembling those at Salisbury. The interior of the Lady and side chapels is extremely beautiful. The roof (groined in plaister, for want of funds, with Caen stone ribs) is supported on bold piers, consisting of four detached marble shafts clustered round a core of Caen stone. The capitals are moulded. There are four piscinas and credences in these chapels, of no great beauty, except the piscina in the Lady chapel, which has a trefoiled head. This part of the cathedral was probably the work of Archbishop Sandford, who was buried in 1270 in a chapel he had himself built. This was the only part in which Carpenter's admirable designs were carried out. Almost before these works were completed, Carpenter was thrown overboard in favour of a Dublin builder, the first-fruits of whose work was a flying buttress on the north side of the choir, of great bulk with a pinnacle consisting of a tall square lump of stone covered with debased paneling and capped with an octagonal broach spirelet, without crocket or finial.

It is a delicate matter to speak of the present restorations; Mr. Guinness' munificence is deserving of the very highest eulogy which it has received in all quarters:—it has frequently been acknowledged in the pages of the *Ecclesiologist*. In completing the restoration of a metropolitan church at his own expense, he has worthily followed the example set to the Irish Church by Primate Beresford at Armagh. It is none the less true that the present renovations show wilful blundering to an almost incredible extent; and it is literally the case that the new works at S. Patrick's, Dublin, are not a whit better than those undertaken at S. Patrick's, Armagh, by Mr. Cottingham in 1834—before the days of ecclesiology and church restoration. There is this one improvement on Armagh, that none of the congregation, except the Lord Lieutenant and his family, are seated eastward of the *chorus cantorum*, but even this is counterbalanced by the absolute *meanness* of the sanctuary, which at Armagh is correct and dignified. The newspapers all state that Mr. Guinness was "his own architect," and add the extraordinary proposition, that as a restoration, not a re-



building, was contemplated, no architect could be trusted or need be employed. Mr. Guinness undertook the work on the express condition that the Dean and Chapter handed the building over to him to do with it as he liked; to this they, the constituted guardians of the cathedral, at once assented; one of their body only, Dr. Todd, vainly urging that some guarantee should be had for the carrying out either of Carpenter's designs, or of those of some other equally competent architect. The work was put into the hands of a builder, who had scarce ever even seen, much less repaired, a Mediæval building; the natural consequence followed.

"The principle professed was to 'let the stones speak for themselves,' to 'let the stones be their own architect.' This is no doubt a good, and the only proper principle, if judiciously carried out; but though the stones may *speak* for themselves, they require an interpreter who understands their language. Those of different ages have each their own story to tell, of changes, . . . of alterations, . . . of wanton destruction and equally destructive patch-work. . . . If we wished to restore an ancient manuscript which had been injured by time or bad transcription, we should not employ one to do it who could only copy the form of the letters but knew nothing of the meaning of the words. We should rather employ one who, perfectly conversant with the language of the age in which it was written, with all its idioms and peculiarities, could readily judge what were the portions which had been destroyed, could discriminate what was merely the bad copying of various scribes, and detect any interpolation which might have crept in from time to time. In like manner a building requires for its rational restoration some one who, thoroughly understanding the styles of architecture prevailing at different periods, would be able to retain all that is genuine only, but to discard all the additions and alterations which have from time to time been made by ignorance or wanton caprice. This, it is to be regretted, has in the present instance not been done. Copying has been carried on [on the exterior] with the most praiseworthy care, but unfortunately the bad has been copied as well as the good,—like the Chinese tailor, who having an old coat given him as a pattern for a new one, . . . inserted on the new coat every patch he found on the old one. In like manner the patches of S. Patrick's have been retained on the new garment which the munificence of Mr. Guinness has given it."<sup>1</sup>

While the new works were in progress, any remonstrance or criticism from professional men was treated by the builders to whom Mr. Guinness entrusted the carrying out of his plans as emanating from jealousy at the success of the restorations without architectural advice; while a different argument was addressed to amateurs,—they were summarily ejected from the building, and in some cases excluded by special order. The competence of this firm of builders to deal with the works may be judged from the following facts, apart from the mistakes actually made:—The Lady chapel so carefully restored by Carpenter, they pronounced "incongruous," and interfering with the view of the east end, and proposed to remove altogether; and in this they would probably have succeeded, had not public attention been drawn to the matter, principally by Mr. J. J. Mac Carthy, a well known champion of ecclesiology in Ireland, in connection with the Roman Church:—the fine First-Pointed pinnacles at the east end were compared to "asses' ears," or to an "extinguisher over a candle,"

<sup>1</sup> Mr. J. H. Parker, in *Gentleman's Magazine*, January, 1864.

the ground of this latter simile being that "the pinnacles (i.e., spirelets) overcap their bases in a way which is very displeasing:"—when remonstrated with about the needless destruction of what remained of the ancient roodscreen, which stood westward of the transepts, they wrote, "who ever heard of a roodscreen enclosing transepts as well as choir?" and in defending their own works their friends had the ridiculous effrontery to quote, as specimens of modern English restoration, James Wyatt's works at Hereford and Salisbury, and the destructive "restorations" at Hexham. The fine First-Pointed crosses on the east gables were also pronounced to be "unlike anything in architecture or heraldry."

Before speaking of Mr. Guinness' works, it may be worth while to call attention to the verdict of the *Ecclesiologist* upon Carpenter's much abused and rejected designs:—

"We desire also to congratulate the architect, Mr. Carpenter, on his very distinguished success in preparing the drawings for this great work. We think he is likely to secure lasting fame by his designs."<sup>1</sup>

The present renovations were begun in 1860, by taking down and rebuilding from the ground five bays of the south wall of the nave, the roof being shored up in the mean time. The west clerestory of the south transept was also rebuilt; and it was found necessary to renew from the foundations the south front of the south transept, as well as the wall of the south nave aisle. The clerestory throughout the cathedral, (except on the north side of the choir, and east end,) has been refaced. Three immense flying buttresses have been added to the south side of the choir, and two to the north side of the nave, between which a porch has been constructed. A new flying buttress has been built on the north side of the choir, and an old one with crocketed pinnacle recast; the model chosen for all these being the buttress described above as the design of a Dublin builder employed by the late Dean on the rejection of Carpenter's designs. The ugly embattled parapet, scarcely good enough to be even late Third-Pointed, has been repaired and retained as genuine; the nave aisles have stepped battlements of the usual Irish type, and the walls, where there are not flying buttresses, have gabled buttresses with base mouldings of two weatherings. A triplet has taken the place of Dean Dawson's debased window at the west end, although his doorway is retained; above is a small triplet without hood over the groining. On each side of the triplet there is a square turret (like those of the tower) with forked pinnacles, and a wall with stepped battlements conceals the gable of the roof. Similar walls and battlements hide the aisle roofs, and are flanked on the north by the tower, and on the south by a small square turret, like the larger ones just noticed. A three-light window with flowing tracery has been inserted in the west end of the south aisle, to correspond with that in the north. All this part is entirely new, and as there was nothing to guide the restorers, it might have been supposed that recourse would have been had to such a building as S. Canice, Kilkenny, for a model or suggestions, but no such thing was thought of. All the dressings of the clerestory

<sup>1</sup> Vol. v. p. 204.

windows are new; the windows are shafted, and have a queer interlacing ornament in their mouldings, said to be the *invention* of one of the workmen. The same ornament is to be seen on the outside of all the new windows, except those in the aisles, which are quite plain. The front of the south transept shows a large unequal triplet set very high up, and a small one without label in the gable, with a trefoil above: its aisles have sham windows, which Mr. Guinness' builder (whose knowledge of the English language seems to be on a par with his knowledge of the Early English style) termed "*intimidations* of windows." On each side of the great triplet there are two very poor and empty niches, standing one on the canopy of the other, and above the upper ones a shallow sunk trefoiled circle. The gable is flanked by square embattled turrets like those of the west end; the aisles by buttresses with square pinnacles, having a deeply recessed trefoil in each face, capped with a broach like those of the flying buttresses. A heavy Italianising cornice is returned across the transept front with very bad effect. The north transept front has been made to correspond with the south, omitting the niches. There is no door in the transepts now, and the strings and base-mouldings are few and poor. The long ridge of the transept roof, unbroken by central tower or *flèche* of any kind produces a curious effect. A huge transept-like porch has been built against the second bay of the south aisle from the west; the motif appears to be a sort of First-Pointed, although it would not be easy to assign the mouldings of the doorway to any precise period of Gothic art. There are two detached shafts on each side of the door with capitals of good conventional foliage; the dripstone is terminated with (for their position) colossal heads of Archbishop Ussher and the late Dean,—the latter wearing a square cap. This porch has buttresses at the angles like those of the transept aisles, and above the doorway there is a triplet without hood, lighting the parvise, with a trefoil in the gable. Apart from the badness of the detail, the unpleasant and ungenuine effect of the exterior is undoubtedly increased by the unfortunate colours of the stone. The walls have been refaced with black limestone, the material originally used; but the dressings, formerly of Caen, are now renewed everywhere (except those at the east end) in a bluish-white stone, the coldness of which is destructive of any good effect there might otherwise be. It is much to be regretted that Portland stone has not been used: it is found to be very durable in the climate of Dublin, and its extra cost is counterbalanced by the greater facility of working it. The roofs too are almost all covered with blue slates,—the most *un-Gothic* of all materials; they have not been touched in the late repairs. Crosses have been placed upon the gables of the transepts and south porch, but instead of copying those at the east end, the restorers have set up models of the ancient Irish church-yard cross, well suited for a position near the ground, but altogether too heavy for an equilateral gable. The north porch, much smaller than the south, has a crocketed finial on its gable, and its mouldings and carving, which were only lately completed, are about the best of the new work. The outer doors of the porches are of oak; the west door seems to be deal, as are all the inner doors; the latter, too, are fitted in true churchwarden style, the upper

part of the valves being fixed in the tympanum of the arch, the lower part only opening with a square head. Their planks are also "rab-bited" at the edge, and all the doors have cast-iron hinges. The porches, each of two bays, are groined with brick, the ribs being of good size in Caen stone, and springing from corbels so deeply undercut as to look very weak. The walls are plastered and streaked into sham courses, the *motif* of this being the original ashlar of stone which remains in the south transept. The brick groin is not allowed to retain its natural appearance, but is in like manner plastered and streaked. Two lancets with shafts of unpolished marble light the south porch; there is a short string under the sill of each, with a crop of foliage at the ends. The lower windows of the nave and transepts are all similar.

The south porch opens into the south aisle by a large double portal, the mouldings of which seem copied from the arch of the retrochoir. The sub-arches are pointed, and in the tympanum there is a quatrefoil charged with the figure of an angel. The central pillar is clustered of four, and there are two detached shafts (all of unpolished Kilkenny marble) on each side: the capitals are carved (very coarsely) in conventional foliage; but both shafts and caps are of such gross proportion, that were the outer edge of the mouldings produced through the latter, it would come considerably *within* the line of the former. Similar *grammatical* blunders are to be found throughout the new work in the nave; but in this doorway the mistake is made most prominent by the floor having been lowered within but not without the cathedral, necessitating a descent of seven steps (which, by the by, are undercut) in the south porch. This, no doubt, robs the portal of some of its dignity, especially as its arch is kept low in order to open into the south aisle under the "minstrels' gallery." The western bay of this (fenced in by a cast-iron railing) is converted into a baptistery. The font, which formerly stood on the north aisle of the nave, is now placed on the south side of the western pier; it is a square block of marble, resting on a large central stem, with shafts at two of the angles, the other two abutting against the pier: it seems to be Middle-Pointed. Three effigies, said to be those of Archbishops Comyn and Sandford, and of Michael Tregury, which the late dean set up at the west end, have been placed in the baptistery, *upright* against the side walls. Here, too, there is an amusing instance of the "Chinese" copying; the groining ribs were found to be blue limestone: the walls have accordingly been washed over with the same colour, and streaked into sham courses, as elsewhere. The old deanery grammar-school above has been converted into a robing-room for the clergy, the access being by a staircase in a buttress-like excrescence just east of the porch.

On passing into the nave, the first view to the eastward is very fine and churchlike, the excellent proportion of the building being now seen for the first time since Harris's organ was placed on the screen in 1697. Unfortunately, however, the detail will not bear examination.

The west door has had its segmental arch inside changed into an equilateral one, and the wall is arcaded on each side. The Cork monument (notorious in the history of Laud and Strafford) has found a fitting resting-place in the west arch on the south side. All the

mouldings and shafts, of Caen stone, have been restored in the nave—the former are not always cut true, there being in some places an unpleasant break where the courses meet. The new capitals are very bad: the intention at first was to make all the nave capitals moulded, like the original ones in the south transept, and the stone was left in block of sufficient size for this. The carvers, however, were ambitious, and (to use the words of a Dublin newspaper in their defence) “although permitted to design the disposition of the foliage, were required to model the new caps in strict accordance with the style of the others throughout:” the result is the wretched jumble of shallow natural and conventional foliage we now see. How such work could be allowed in sight of the fine old capitals in the choir and south transept is incomprehensible. The clerestory openings (the windows are a series of single broad lancets) have a marble shaft on each side, which is continued down to the string over the great arcade: in the lower part of this space a very poor-looking two-light triforium-arcade has been constructed in each bay. Here, again, as the old work was quite gone, recourse should have been had to the choir for a model. This clerestory and triforium (which must, by courtesy, be called First-Pointed) has also been continued over Minot’s arches, built in the latter part of the fourteenth century (thus making a curious anachronism),—his two-light clerestory windows, with their external row of ball flower, having been wantonly destroyed. The beautiful corbel-shafts, on which the under order of mouldings of these arches rested, are also removed, and clumsy shafts reaching to the ground substituted, with capitals of natural foliage, and a row of nailhead moulding under the abacus.

The interior of the building has been efficiently drained, although, probably, still subject to floods in continued wet weather, particularly if accompanied with high tides; for the cathedral is little above the level of the river, although at some distance from it. A thick bed of concrete has been laid under the new floor, which, in the nave, choir, sanctuary, and Lady chapel is of square flagstones. It is probable that originally the floor was lower still, as the stone bench round the walls is now scarcely 6 in. high. The bases of the piers, so far as they have been laid bare, show simply a wide splay into which the bases of the shafts die.

The south aisle, like the new porches, is groined in brick, with good ribs of Caen stone, but the groining is treated just as elsewhere—plastered over and streaked. Even the old vaulting in the south transept aisles, and great severly of the crossing (where the original colouring, blue with gold stars, was found quite fresh when the yellow wash was removed) has shared the same fate. All the other new groining, in the nave, north aisle, transepts, &c., is of lath and plaster with wooden ribs, and the sham courses run in some places in such directions as instantly to betray its real character. Now, if the north wall was too weak (as is very probable) to bear a vault of stone, or the cost too great, why not have boldly groined in wood, as Mr. Scott is doing at Ripon, and as was done in mediæval times at Warmington, Selby, and elsewhere? Wooden groining left in its natural colour always has one great Gothic element—truth; while sham work is utterly indefensible. There is another queer feature about the nave



roof:—scraps of the “formerets” of the old vault were found against the clerestory wall, and it was seen that these, if produced, would interfere with the heads of the clerestory windows: accordingly, the new formerets and groining were made of a *trefoil* shape to get over this difficulty. The piers are faced with Caen stone, but the walls are, like the groining, plastered and streaked in imitation of the original ashlar in the south transept.

The north transept has been recast so as to correspond exactly with the south, and has been once more thrown open to the cathedral. The parish of S. Nicolas Without (of which it was the church) has been united with that of S. Luke: S. Nicolas Within has been in ruins many years, and its incumbency a sinecure. The triplets in the transepts are set as high up as the triforium stage, although there is no doorway below, and the blank wall thus gained is made the receptacle of the numerous mural tablets, &c., which formerly disfigured the nave and choir piers.

A few years back the old pulpit corbel remained attached to the second nave pier from the crossing on the south side: it was removed when Dean Pakenham recased the pier, and is now no longer used, but set up against the wall in the west aisle of the south transept. The new pulpit, an elaborate structure of Caen stone by Lane, of Dublin, stands on the south-east side of the north-west lantern pier. It does not bear out the reputation of its carver, who has repeatedly shown that he is capable of doing excellent work when properly directed. In this case he seems to have been left to himself, and the result is a failure. An octagonal plinth supports a short central stem, round which cluster eight detached shafts of red Cork marble, the capitals of which, in natural foliage, are actually *thinner* than the shafts they stand upon. On this cluster rests a large cap, carved with foliage, partly natural, partly a sort of early French conventional; while under its abacus there is a row of elaborate dog-tooth. The body of the pulpit is octagonal; the doorway occupying one side, the others have ogee panels with scrolls, and at the angles there are figures of SS. Peter, Paul, and the Evangelists. The top is “upholstered” with velvet, and instead of a book-desk, there is a comfortable cushion with dependent tassels. The staircase is supported on dwarf shafts of Cork marble, and inlaid with red and green marble in squares and quatrefoils; shafts of green Galway marble, with *Venetian* caps, smaller than the shafts, carry a Renaissance balustrade by means of a number of straggling trefoils square in section, which fit very badly upon the round caps. Altogether Mr. Lane cannot be congratulated upon this piece of work.

It is remarkable that the pulpit and all the woodwork should affect a sort of Middle-Pointed, when it is remembered that especial care was taken to eliminate that style from the nave-triforium and clerestory.

The fine effect of the interior from the west door is unfortunately quite spoilt by the arrangement of the choir. It is true the unique plan of stalling the alternate bays has been abandoned, and the stalls are now arranged, as at Hereford, in the first two; the ancient stone stalls in the piers of the choir-arch being now occupied by the Dean and Precentor. But there is no division whatever between the choir and the transepts, while westward of the latter a

wrought-iron railing (of good design, by Tinkler, of Dublin) runs across from pier to pier. This space is entirely filled with *pews*, carefully secured with *doors and locks*, two of which are appropriated to Mr. Guinness, and the rest to the dignitaries. It is thus evident that the iron railing above alluded to is not meant to fence in the choir and sanctuary, but the occupants of these pews. The transepts and nave are filled partly with open seats of deal, partly with chairs. The choir rises but one step, on which is placed the lettern presented by the late Dean. It is brass but has now been gilt; and the base has either been removed or buried in the floor, as the stem only appears, giving it (with the extended wings of the eagle) a very dumpy appearance. On the opening day the Litany was sung from a faldstool, which has since been removed.

The stalls are new and of oak. They have projecting ogee crocketed canopies of the late Middle-Pointed type which the pulpit and all the new wood-work affects. They are very thin and unsatisfactory, and quite obstruct the view of the fine capitals of the choir piers. The subcellæ are of stained deal—a novel material in the choir of a Metropolitan church—the choristers' desks, of oak and perforated, are those put up by Dean Pakenham. The prayers are said by the minor canons from a raised desk on each side immediately under the stalls of the Dean and Precentor.

Over the stalls are again placed the banners, &c., of the knights of S. Patrick. Carpenter intended to remove these to the Lady chapel, which was to have been fitted up with stalls for the knights, who now occupy those of the prebendaries. An attempt was lately made by Archdeacon Lee to carry out this scheme, which included the laying down in the Lady chapel of a rich pavement of Minton's tiles. Funds were, it is understood, forthcoming for the purpose, when owing to Mr. Guinness's non-approval it was abandoned for the present;—to be soon revived, it is hoped. The Lady chapel, like the choir, has now a pavement of common flag-stones; it is used as a chapter room, and its furniture consists of a deal table and some dining-room chairs: on a late visit the piscina contained a washing tub and some broken tiles, removed from the choir floor during the present renovations. The throne, to the eastward of the stalls on the south side, has a Third-Pointed canopy, copied from that at Chester. The prebendal stall of Cullen, as the occupant of which alone the Archbishop is entitled to a vote in the chapter, has not been provided among the new stalls. Under the throne is a carefully fenced-in square pew for the Archbishop's family, balanced by a similar one on the opposite side with gilt chairs for the Lord Lieutenant, although this cathedral has no pretension (as Christ Church has) to be a royal chapel. The third arch on the south is filled up with a *parclose* of oak, the carving of which is so miserably flat as to make one long for the once-intended stone *parcloses* copied from *Nôtre Dame*. The sanctuary is raised upon four steps, on the upper one of which rests a heavy oak rail. The altar, of oak, is raised upon a footpace, covered with red cloth, and of such size as to hold a great arm-chair on each side. The *sedilia*, of which there are three *on each side*, are simply great stone arm-chairs without canopies; it will thus be seen that in the sanctuary accommodation is provided for the unusual number of *eight* clergy. The altar-



cloth (which is kept carefully covered up on week days, even during service) is of crimson velvet, and in front is emblazoned, not a cross or the sacred monogram, but *a large sun* ! There are no candlesticks, and apparently no superaltar. The floor of the sanctuary is covered with patent cork carpet stamped with a pattern of encaustic tiles ! The reredos is a low wall of Caen stone, with shallow arcading and shafts of Irish marble ; the top has stone crocketing of a genuine cast-iron pattern. It is impossible to conceive anything meaner or more depressing than the whole sanctuary fittings and arrangements ; and here it is particularly desirable that full ritual propriety should have been observed, as the service at S. Patrick's always attracts numbers of Roman Catholics.

It is devoutly to be hoped that some time or other proper altar-furniture may be provided ; a proper pavement of encaustic tiles laid down in choir and sanctuary (before the present works were begun, there was a very tolerable pavement of yellow, red, and black tiles) ; a proper open screen erected to fence in the choir ;—and last, but not least, the locked-up pens under the crossing swept away.

It will be seen that, although exact copying was the professed plan of restoration, there are many innovations, for which the old building contained no authority, e.g., the north and south porches,—the gabled buttresses of the aisles, tolerable as their design is,—the window inserted in the west end of the south aisle,—the destruction of the corbel-shafts and clerestory windows on the north side of nave, &c. The ancient First-Pointed doorway of the rood-screen has been removed, it is said, to Mr. Guinness's residence.

The cathedral is now lighted with fine brass gas-standards, placed under the arches ; they were ordered of Skidmore, it is said, through a Dublin ironmonger. Skidmore has also put up a noble standard, some 10 ft. high, on each side of the sanctuary. Gilt standards, of sham Gothic, with tulip-shaped shades, are placed on the pulpit and in the choir.

The heating is effected by a number of hideous square gas-stoves.

Mr. Guinness has filled the great triplets with stained glass. The west window, by Wailes, contains a great number of minute subjects in medallions, illustrating the life of S. Patrick. The triplet in the south transept, also by Wailes, has Old Testament subjects in the side lights, six in each ; while the centre light is devoted to passages in the life of our LORD, which are illustrated in seven medallions : the crucifixion is not included. The prevailing colours in these windows are red and blue ; there is an almost total absence of white glass, and the figures are so small and so numerous that, at a short distance, it is impossible to distinguish anything, the windows being very high up. The quintuplet over the altar has figures of our LORD and the Evangelists ; and the triplet in the north transept contains an immense tableau of the Ascension, originally placed in the south transept, but removed to its present position in consequence of the light being too strong for its flaring colours. These two windows are as bad as it is possible to conceive ; the artist is Mr. Barff, a Cambridge " 'vert," whose forte is certainly not the manufacture of painted glass. He has filled the clerestory windows in the transepts with tolerable grisaille. At the west end of the new baptistery, there is a small triplet (the light of

which is borrowed from the three-light window inserted in the west end of the aisle), containing figures of SS. Peter, Paul and Patrick, the work of Casey, of Dublin. It is hardly fair to criticise this glass, as it is set some 4 ft. inside the glazing of the larger window. All these windows have been erected entirely at Mr. Guinness' cost.

In the east triplet of the Lady Chapel, restored principally by Dean Pakenham's munificence, is appropriately placed a window to his memory. It is the work of Wailes, and its effect from the nave is exceedingly good, as it contains only a series of single figures of good size and colouring. In the south aisle of nave there is a small lancet window, by Ballantine, in memory of Sir J. Stevenson; but by far the best window in the cathedral is that put up in memory of the late Professor Smith, at the east end of the chapel which forms the continuation of the south choir aisle, by Clayton and Bell. The subjects all relate to the praise of God through the instrumentality of music. The drawing and colouring are exceedingly good, but the grisaille introduced seems rather too greenish. All the other windows have been newly glazed with rough green glass in *square panes*, with bits of coloured glass in the heads;—and so they are likely to remain, as the same fee is exacted for the privilege of inserting a window, as for a mural tablet or statue!

The organ occupies the two eastern bays of the north choir aisle, the arch opening into the north chapel being built up to throw the tone into the choir. The keys are just at the back of the Lord Lieutenant's pew. The choice of an organ-builder was left by Mr. Guinness to the organist, who chose Bevington, an artist who, whatever his other merits, has had no experience of cathedral organs, nor, probably, of the restoration of any work of the great masters. It is not to be wondered at, then, that the new organ does not possess the mellow cathedral quality of tone of Harris' old instrument, or, indeed, of the still incomplete one at Christ Church, by Telford. The tone is very thin and light, and the reeds decidedly coarse, and some of them slow of speech. Of ten stops which the old organ contained of Renatus Harris' work, only three have been inserted in the new; one of them, the "open diapason," seems to have had new feet, leaves and mouths put to it, and has evidently been transposed. The two old pedal stops, by Telford, have been retained, but in spite of them, and of an excellent metal 16 ft. stop, the pedal with its four stops is totally inadequate to the support of the full "great" and "swell" combined, which contain twenty-six stops between them: the pedal, also, wants some soft stop. The mechanism and sound-boards (which are remarkably well made), and a good deal of the pipe-work, seem to be those of the organ exhibited by Bevington in 1862. The number of stops is the same:—viz., forty, distributed between three manuals and pedal;—the number of pipes is 2,684. This organ possesses this great advantage over its predecessor of Harris, viz., that by opening the cathedral out, the resonance and mellowing effect of the building has become quite as great as in S. Paul's, or in King's College Chapel, Cambridge. When the new organ was contemplated, there was a general wish that it should be *divided*, as at All Saints': and a design was prepared by Telford for this purpose, in which it was proposed to retain every pipe of Harris' work. He further contemplated the erection at the west end of a

grand "great organ" and pedal, to be played from the choir by electric communication—a plan since adopted with fine effect at Nôtre Dame des Victoires, Paris. It was said that Bevington declined to make the requisite action for a divided organ on opposite sides of the choir.

The tower contains a fine, though light, peal of bells, principally of the seventeenth century. Two of these have just been recast, and two odd notes for the chimes added, by J. Murphy, of Dublin—a founder of great eminence, the tones of whose large clock-bell at King's Cross Station are doubtless known to many readers of the *Ecclesiologist*. A chiming clock has just been erected in place of the old one, which had been some years out of repair. The chimes play, at intervals of three hours, one of the following tunes: "Adeste fideles," a tune known as "Martyrdom," "Rousseau's dream," and the "Sicilian Mariners' hymn." For this queer selection it seems the organist is accountable. Now this gentleman, who is also professor of music in the University of Dublin, is an excellent musician, and almost unequalled as an organist and accompanist: his blunders, therefore, about the organ and chimes are the more curious.

The cost of these great works was at first put down by the Irish newspapers at £20,000; but as they advanced the newspapers' estimate rose, until at length it has reached a sum of "more than £150,000." It matters little, so far as Mr. Guinness' liberality and spirit are concerned, which figure is nearest the truth; but when we remember the extensive restorations carried out at Llandaff for one-seventh, and those to be completed at Chichester for about one-third of the latter sum, the conclusion must be that, if £150,000 have been laid out on S. Patrick's, Mr. Guinness has paid dearly for being "his own architect."

It is a painful task to be obliged to criticise his noble work; but the language used in this paper is about the mildest that could be employed in describing correctly the recent reparations.

With the re-opening of S. Patrick's, the daily service has been revived, which was stopped some thirty years ago by the present Bishop of Cashel when Dean. Prayers are now said chorally at ten and five daily; but (except on Sundays, when there is a great display) the canticles are sung to chants. The cause of this seems to be the negligence of the vicars choral, who both at S. Patrick's and at Christ Church form corporate bodies; and although their income in many cases reaches £200 per annum, and seems in no case to be less than £100, not more than *three*, and sometimes, at Christ Church, none at all, attend the week-day services. This is decidedly a case for an active Dean and Precentor. Except when closed for repairs, there has always been a weekly celebration of the Holy Communion at S. Patrick's, which, however, is not choral.

In conclusion, it is noteworthy, that just at the time when the enemies of the Irish Church are becoming most active, the work of restoration seems to have set in,—especially in the cathedrals. The following either have lately been, or are now in course of being rebuilt or restored, viz.: Derry, Downpatrick, Kilmore, Tuam, Limerick, Cork, Kilkenny, S. Patrick's; besides the contemplated new cathedral at Belfast.

## A FRIENDLY ACCOUNT OF THE WORKS AT S. PATRICK'S, DUBLIN.

*The re-opening of this cathedral after its "restoration" by the munificence of Mr. Guinness is so important an event, that, in addition to our own account of the work and the ceremony, we think it well to place on record some extracts from the semi-official description which appeared in *Saunders' News-Letter and Daily Advertiser*. Of course this paper is written in a most laudatory and uncritical spirit. We yield to no one in admiration of Mr. Guinness' liberality; but we deeply regret that such zeal was not better directed.*

### "S. PATRICK'S CATHEDRAL RESTORED AND RE-OPENED."

"This day the ancient cathedral of S. Patrick will be re-opened for Divine Service. It has been closed to the citizens since May, 1861, for the purpose of restoration. That restoration is now complete, and it has been accomplished, as all Ireland knows—and truly on this occasion it is justifiable to hope that it may be known to all the world—at the expense of one man, the first citizen of Dublin, Benjamin Lee Guinness. The work has occupied a period of nearly five years, as it was in May, 1861, that the building was placed by Mr. Guinness in the hands of Messrs. Murphy and Son. As to the way in which the Messrs. Murphy have performed their task, we might say in a word—let the citizens judge for themselves—in the certainty that their verdict will be one of a most favourable kind. But it is impossible not to give expression to feelings of the highest admiration at the beautiful fane which they have given back to the citizens, instead of the venerable building which was fast falling into decay. As to the outlay incurred by Mr. Guinness, it is a matter which at the present moment cannot be exactly named. We believe, however, that it is not far wrong to set it down as considerably over £100,000.

"Those who will this day throng the approaches to, and afterwards the interior of, the restored cathedral, will, we cannot doubt, view with deep admiration the change which has been wrought by the hand of the restorer. This feeling will perhaps not be so strong at first while they view the outside of the building. It cannot be so universal as that to which it will afterwards give place, as the process of replacing the old and decayed by a new and solid structure, as it went gradually on, must have been noted from time to time by numbers of persons. Still to the vast majority of beholders the change will be most striking. On nearly every part of the old edifice Time had laid a heavy hand. Some of its most beautiful parts were the most ruinous. The spires and flying buttresses attached to the choir and the Lady chapel were crumbling to pieces. The whole exterior bore the indelible stamp of antiquity, and carried the mind back into the remote past. The later additions and repairs in many instances had a jarring effect upon the eye, and almost suggested a feeling of regret that the original edifice, built ages ago, had not come down to us a symmetrical ruin. But the spectacle now presented to those who approach either by the North Close, or by the splendid new avenue leading into the South Close from Kevin Street, is widely different. It is almost that of a totally new edifice. The restored cathedral effectually brings back the past to the present. It should not be forgotten that the first renovating touch was imparted to the old structure by the late Dean. The Lady chapel, otherwise known as the chapter-house, attached to the choir at the east end, and one of the most beautiful parts of the building, was in his time

falling into utter decay. This was restored at his expense from designs by Mr. Carpenter, the builder being Mr. Kingsmill, in a style which left nothing to be desired. Starting from this point, Mr. Murphy, at the bidding of Mr. Guinness, has wrought the transformations in both the inner and the outer aspect of the cathedral, which have already inspired, as they will this day to a much greater extent, feelings of the sincerest pleasure and admiration. Perhaps the best view of the cathedral is now obtained from the Kevin Street end of the new avenue. The choir, south transept, and southern side of the nave can be seen in one view from that point, and at a distance sufficient to give a pictorial effect, without losing anything in respect of architectural distinctness. The new sharply-cut stonework almost makes one think that it is not S. Patrick's; but on this side there is more new masonry than on any other. The south wall of the nave came down entirely, and was rebuilt from its foundation. The other walls all round have been faced anew with punched black stone from the county of Dublin. The marks of age have consequently almost totally disappeared from them, especially on this side. On the other side and in the walls of the Lady chapel, in some places here and there, the old stonework appears as if enshrined in the new. The Gothic embellishments and dressings of the windows are done in chiselled Tullamore limestone. The gable of the Lady chapel is surmounted by an Irish cross; and that of the choir, the five-light window of which is seen peeping above it from Patrick Street, by an English Gothic cross. On the gables of the adjacent aisles are small ornaments, termed crockets, which are not unlike crosses. A newly-chiselled battlement runs round the main walls of the building. The square towers flanking the nave and transepts are also crested with battlements, and that of the steeple is renewed all round, so as to show out freshly and clearly at its high elevation. In the appearance of the walls all round newness is predominant. The nave has eight clerestory windows on each side. The choir windows are four on each side. The transepts have each three clerestory windows on each side, of which the central one consists of two Gothic windows under a rounded arch, and a single Gothic window on each side of it. The north transept (formerly the Church of S. Nicholas Without) has a fine new triple window facing the Close on that side. The western window of the nave, which has replaced a very fine one of comparatively recent structure, is also of the triple Gothic form, a great improvement upon the last, and in perfect keeping with the general design without and within. All the lower windows, and some of the upper, are protected by metal gauze-screens. The south transept gable window is of similar form. The decorations here vary somewhat from those of the opposite transept, two handsome niches, one rising above the other, being placed at each side of the window. On the gables of both transepts the Irish cross appears. Two new and elegant entrance-porches lead, the one from the North and the other from the South Close into the nave. Each is decorated appropriately, surmounted on the gable with an Irish cross, and has a pair of varnished folding-doors on handsome hinges. The porch on the south side is flanked by Gothic spires and flying buttresses. The venerable steeple still presents evidences of age which the trifling amount of fresh masonry that appears upon it only serves to bring out into more distinct relief. The pretty little Gothic windows which appear in it one above another are, no doubt, freshly dressed; the archiepiscopal shield appears upon a perfectly new stone; and the large and symmetrical windows of the bell-chamber are also quite new. But the dark antiquity of the steeple walls overpowers all these novelties. The stonework, old as it is, needed no facing or rebuilding, decay not having assailed it with the power that was felt elsewhere. A little below the level of the bell-chamber appear, on the north and west sides, the two dials of the splendid new clock, by Benson, of London. The spire is untouched save by the addition of a gilt cross, the symbol of Christianity. The grand entrance to the



cathedral is the western gate, at the extremity of the nave. This is of varnished wood on ornamental hinges. The approach to it is through the gate of the new iron railing on the south side, and down a flight of stone steps at the south-western angle of the nave, the level of the cathedral floor being considerably below that of the street at that point. But it is not until they stand within the restored cathedral that those who frequented or ever attended service in the old one will become aware of the full extent of the transformation that it has undergone. The present generation will now witness what they never before saw in Dublin—a Gothic church in the form of a cross, open from end to end, from transept to transept, undivided by any separating structure or screen, and unmarred by incongruous buildings or walls. The old familiar features of the 'S. Patrick's' of years ago, that we all knew in our childhood, have been altogether obliterated. The white-washed walls of the nave, and its cold, damp floor—the bare roof—the quaint old organ-front, which, turned towards the nave, shut out from the view of those who stood in it all prospect of the dimly illumined choir, although it could not stifle the tones of the fine old organ—and the deep clustering shadows that in corners at the fall of day grew positively black—all these have been swept away. So unlike this is the scene which meets the eye of the spectator who has just entered by the south porch and stands at the extremity of the nave, that he would never imagine it to be the same cathedral, were he not assured that it was nevertheless the fact. The prospect extends to the very end of the choir, through the arch of the chancel, until it is bounded only by the rich tints of the beautiful stained window commemorative of Dean Pakenham at the end of the Lady chapel. The symmetrical arches, triforium and clerestory windows, which were once the peculiar grace of the choir alone, are now repeated everywhere to the eye throughout the nave and transepts, and stamp a character of harmony upon the more than trebled extent of the structure open to uninterrupted view. The arched and groined roof of the choir is now seen in the nave and transepts, only a little less rounded. The increased light pouring in from all the windows, and undiminished by obstruction, is mellowed by the stained glass, and still softened to a golden tint by reflection from the Caen stone in which the renovation of the interior has been so beautifully executed. The same columns of black Kilkenny marble uniformly support all the upper arches and windows. The ranges of beautiful arches which delight the eye in the nave and transepts are almost all of new construction, modelled from those of the choir, and also from examples afforded by English cathedrals. The new roofing is of lath and plaster; but at the intersection of the transepts with the nave and choir, a portion of the old stone roof has been retained. The gilt boss in the centre was once covered with whitewash; but the workmen engaged in the restoration, on removing that disfigurement, found the gilding so perfect, as to need scarcely any refreshing. In the nave there is a blemish caused by a slight difference between the pillars of three or four of the lower arches near the western gate and those on the opposite side. This was unavoidable, in consequence of the condition in which the northern wall was left when rebuilt after a fire which occurred in 1360. The four grand windows of the cathedral are finished in stained glass. The western or great window of the nave contains a design by Wailes, of Newcastle, giving in pictorial illustration a number of events in the life of S. Patrick. The southern transept window by the same artist represents a series of events from Scripture history. Both these windows are executed in a small pattern, are finely coloured, and are beautiful specimens of the art.

"The memorial window to Dean Pakenham in the Lady chapel is by the same artist. The choir window has large figures of the SAVIOUR and the four Evangelists, by Barff, of Dublin, who also executed the window in the north transept, which represents the Ascension. All the transept windows

are completely stained, and the tops of most of the remaining windows in the cathedral are more or less so. In the south aisle of the nave is the memorial window erected to Sir John Stevenson by Dr. Stewart, from the proceeds of the lecture on Irish music delivered by him. This is a handsomely coloured and well executed design from ancient Irish history, by Valentine, of Glasgow. So far, we have spoken only of the architectural renovation; but the style in which the internal fittings have been carried out adds immensely to the general effect, and is also most creditable to all concerned. Everything has been done in strict conformity with the Gothic design of the edifice. In the choir most elaborate and exquisite preparation has been made for the accommodation of the knights and the dignitaries of the cathedral. The knights' stalls have been erected anew in a light and graceful pattern, of carved oak, by Boyle, of Marlborough Street. Each stall bears within the armorial bearings of the knight to whom it belongs, and also the name of the prebend to which the use of it is appointed, and is surmounted outside by the gilded helmet as before, and sword in a sheath of crimson velvet, with gilded hilt. Each stall has been richly upholstered in Utrecht velvet, and carpeted by Fry, of Westmoreland Street. Above the stalls are the knights' banners—twenty-three in number—in colours of renovated brilliancy. The oak seats of the clergy and choir, which had been introduced shortly before the present restoration, are retained. On the south side of the choir, in a finely carved niche at the angle adjacent to the transept, is the dean's chair of carved oak, and immediately in front of it is a chair carved in a similar style for the dean's vicar. Exactly opposite are similar chairs for the precentor and a minor canon. In front of these, on each side, are seats for the sexton and the vergers. In the central walk is placed the handsome carved lectern, made by Kingsmill, and used before the restoration, from which the Litany will be read; at a little distance from it, lower down the walk, is the gilded eagle from which the Lessons will be read. Approaching the chancel, on the south side at the end of the clergy's seats, is the archiepiscopal throne, with pew annexed. Over the throne is a canopy of carved oak elaborately executed in the Gothic style, by Kingsmill, of Dublin. This canopy was erected first by the late Dean Pakenham, and is copied exactly from that in Chester cathedral. The throne and pew are upholstered in Utrecht velvet and carpeted. On the opposite side is the Lord Lieutenant's pew, of carved oak, executed by Digges, of Dublin. It is upholstered in Utrecht velvet, and the carpet supplied by Fry is of the splendid quality styled Royal Extra Wilton. Behind this pew is the organ. Portions of the arch filled by the organ, and of the arch on the opposite side, are made to correspond by a pair of very beautifully carved oak screens nine feet high, made by Fry. Each of these is divided into panels by a row of seven triple columns, surmounted by capitals varying in design. The restoration of the chancel has been carried out with peculiar care and success. The arch, as already mentioned, is open, and affords a view into the chapter-room. The altar-screen, by Mr. Murphy, is a very beautiful specimen of carving in Caen stone, adorned with pillars and devices of coloured marble. At each side of the chancel are sedilia, or bishop's seats, the work of Mr. Lane, of Brunswick Street. These are of Caen stone, with moulded and carved cornices. Each has three seats, which are panelled with oak, the elbow rails having carved terminals, and on the backs are represented the fleur-de-lis and the shamrock. The communion table, by Fry, is of solid oak, simple in form, but very elegantly carved. It is provided with a cover of crimson silk velvet, with gold-embroidered frontal. At each side of the communion table stand two carved oak chairs, by Boyle, who also made the chairs for the dean and precentor. The chancel is covered with a cork carpeting of ornamental pattern, by Sheridan, of Parliament Street. The pulpit, by Lane, of Brunswick Street, is one of the most beautiful specimens of carving in stone that we have ever seen. It is the great



feature of the part of the church where it stands—namely, that angle of the nave where it joins the northern transept. It is wrought in an octagonal form, of Caen stone and Irish coloured marbles. It stands on a group of eight red Cork marble columns, with carved caps and moulded bases, which rest on a moulded Caen stone plinth, and have between them and the body of the pulpit above, a cap and circular shaft of Caen stone, richly cut. The compartments of the pulpit are inlaid with vesica-shaped panels containing scrolls inscribed with Scriptural quotations. Six very artistically carved figures, representing S. Peter, S. Paul, and the four Evangelists, are placed at the angles formed by the panels. The pulpit is approached by a flight of steps, supported by pillars of red Cork marble, and having a balustrade of Galway green marble columns, with carved caps and moulded bases. The pews have been entirely erected and furnished by Fry of Westmoreland Street. They are of two classes—the private and the public; the former being separated from the latter by an elegant iron railing coloured blue, with gilt extremities, supplied by Tinkler, of Whitefriar Street. This railing divides the choir and transepts from the nave, and it also cuts off an outer portion from each transept. The reserved pews are of solid oak, enriched with carved panelling of elegant designs. They extend through part of the transepts and choir, and harmonise admirably in appearance with the interior of the building. They are upholstered in crimson cloth, and have the floors covered with Brussels carpet. Outside these pews are ranges of public seats of handsomely carved wood, floored with cork carpeting, by Mr. Sheridan. Outside these again are a great number of chairs of varnished wood, specially constructed for the purpose, with kneeling steps at the backs, and capable of being joined in rows by iron rods passing through the backs, or separately moved about, according as occasion may require. With respect to the lighting and heating of the church, these ends were entrusted to Mr. Mooney, of Lower Ormond Quay, who has accomplished what was required in a style of elegance and durability in every way worthy of the restoration. Gas is introduced through a cast-iron main four inches in diameter, which has been laid beneath the church floor round the entire of the nave and transept. The illumination is produced almost entirely by standard gas-burners of different heights distributed through the building. Between the lower arches thirty standards are placed. Each of these standards consists of a shaft of polished brass, twisted, having at the top a cluster of foliated arms, each containing eighteen jets of gas. The chancel is lighted by two standards of special size, each of these being ten feet high, of polished brass and elaborate workmanship, and emitting forty jets of gas distributed through three tiers. The choir is lighted by twelve pillars attached to the desks. Each pillar contains three argand burners, covered with muffled tulip glasses. On the pulpit are two massive pillars with moveable arms, in perfect keeping with that elegant structure. All these standards are designed in a strictly mediæval character, and those in the chancel in particular were especially designed for S. Patrick's. In the north entrance porch a Gothic lamp is suspended from the ceiling. The south porch is lighted by two standards, with handsome lamps. With respect to the heating of the cathedral a difficulty was felt, it being found impracticable to get up stoves with a descending flue. Mr. Guinness proposed to heat it with gas, and adopted the patent gas stoves, constructed on the argand principle, so as to effect a perfect combustion without any disagreeable effluvia. Twelve of these stoves have been placed in the cathedral, and will suffice to heat it.

“The new organ, by the deservedly famed builders, Messrs. Bevington and Son, of London, will amply satisfy the expectation of all. It is fully worthy of the edifice in which it stands. The Messrs. Bevington have the reputation even here, where they are far less known than in England, of turning out instruments which combine sweetness and richness with power of tone; and

the present organ, so far as we have yet had an opportunity of hearing it at the choral rehearsals, seems fully to bear that reputation out. To the eye of the spectator, impressed as it will be by the manifold architectural beauties of the building, which will meet it in what direction soever it may be turned, the front of the organ will probably be in no way impressive. Consisting only of the single lower arch of the choir, adjoining the chancel, of which the upper half is filled with not very large pipes, it will hardly be visible at all, save to a person standing within or very close to the choir. It occupies, however, a large space at the extremity of the northern aisle of the choir—in fact, it completely fills up one end of it, and those looking into the aisle from the transept see a second organ-front of large plain metal. This organ has three benches of keys, forty stops, and 2750 pipes. The following are the names of the stops in each manual:

“**GREAT ORGAN MANUAL**—CC to G, 14 stops.—Double diapason, open diapason, No. 1; open diapason, No. 2; gamba, stopped diapason, claribel, harmonic flute, full mixture, mixture, sesquialtra, tromba, trumpet, clarion, principal.

“**SWELL MANUAL**—CC to G, 12 stops.—Bourdon, double diapason, open diapason, salcional, stopped diapason, Wald flute, principal, mixture, sesquialtra, double trumpet, cornean, oboe, clarion.

“**CHOIR MANUAL**—CC to G, 10 stops.—Open diapason, dulciana, viol de gamba, stopped diapason, claribel flute, metal flute, principal, piccolo, bassoon, clarionet.

“**PEDAL ORGAN**—CCC to F (30 notes), 4 stops.—Open diapason, wood, 16 feet; open diapason, metal, 16 feet; principal, wood, 8 feet; trombone, metal, 16 feet.

“There are two tremulants for the rendering of passages of particular expression. The *fortes* and *fortissimos* of this organ are heard in the most telling manner through the church, while its deep, rich, and yet delicate swell, and the soft, warbling notes of its choir penetrate widely through the greatly increased space which has to be filled. The following stops of the old organ have been embodied in the new one:—the pedal diapasons of wood, the large open diapason, and the stopped diapason of the great organ, the former of wood and the latter of metal; a flute, a small diapason, and a dulciana.

“The numerous monuments erected within the cathedral, some of which are associated with its own history, and some with the history of the country, have in a few instances been altered as to their position. None have been left in the choir. The antique structure sacred to the memory of the Earl of Cork stands at the end of the nave, close to the western gate. Not far from it in the south aisle over a door which leads to the new robing chamber is the black monumental panel inscribed to the memory of Dean Swift, whose bust occupies a niche hard by. In the south transept at the end is the monument to Archbishop Smyth, who died in 1771. This is in the Grecian style, having Corinthian pillars and pilasters of yellow marble. Here also is the monument to Archbishop Marsh, the founder of the library, who died in 1713, and that to Viscount Doneraile, both Grecian designs. In the north transept are several monuments, including those to the officers and soldiers of the 18th Royal Irish, who fell in the China and Birmah wars. The statue of Captain Boyd, by Farrell, stands at the end of the nave, opposite to the monument of the Earl of Cork. In the northern aisle are the monuments to Curran, Archbishop Jones, Dean Dawson, the Marquis of Rockingham, and George Ogle.

“The new clock is a unique feature. It has been made by J. W. Benson, of Ludgate Hill, London, is of very elaborate and ingenious construction, and has been raised to its room underneath the bell-chamber at a cost of about £1,000. It will indicate the time upon two copper dials eight feet in diameter. It will also strike the hours, ring chimes, and, in addition, perform tunes upon the cathedral bells. Its complex machinery consists of three

parts—viz., that for indicating the time, that for striking the hours, and that for the chiming and the tunes. The principal wheels for the going and striking are eighteen inches in diameter, and, in common with all the others, are made of the finest brass. The pendulum, made of deal, is fifteen feet in length, has a 'bob' at the end of two hundred weight, and oscillates or beats once in every two seconds. The escapement action by which the oscillations of the pendulum act upon the index wheels is a special invention of Mr. Benson, termed his double lever remontoire, and was first employed by him in the clock which he made for the London Exhibition of 1862. The framework in which the clock rests is of cast iron, and is constructed in such a manner that any of the principal portions of the mechanism can be removed without disturbing the remainder. There are three weights—one for the clock action, one for the striking and chiming, and one for the tunes. The three amount to about seven hundred weight. There is a small dial inside, by which the hands on the great dials outside the tower can be regulated. The clock will strike the hours upon the E flat bell, the largest and lowest of the cathedral ring. The barrel for the chiming and the tunes, on the principle of the musical box or chamber organ, is a remarkable part of this huge clock. It is four feet six inches in length by three in diameter, and occupies a frame of its own apart from the clock. At every third hour of the day and night—viz., twelve, three, six, and nine o'clock—a discharging lever from the time wheels will set this barrel free to move by the action of its own weight, and it will play a tune upon the cathedral bells. The tunes are as follow:—Twelve o'clock, 'Martyrdom;' three o'clock, 'Adeste Fideles;' six o'clock, 'Rousseau's Dream;' and nine o'clock, 'The Sicilian Mariners' Hymn.' The barrel was cast with grooves, so that the pins which act upon the hammers that strike the bells may easily be taken out and replaced by others, so as to play different tunes. The rate at which the barrel revolves is regulated by moveable fans. Numerous hammers and levers form a part of the intricate machinery, which is adjusted with great nicety. Before the clock strikes and chimes, the action of the barrel is regulated by a lever; and the whole of the complex mechanism can also be cleared of the bells whenever it is necessary to swing them for a peal of rejoicing. The tunes were specially arranged for this clock by Professor Stewart, organist of the cathedral. The clock will go for eight days, and weighs altogether six tons.

"For the purposes of the musical clock two additional bells had been added by Mr. Murphy, of Thomas Street, viz., the F above the upper E flat of the old 'ring,' and the C sharp below it. Mr. Murphy also replaced the A flat and the G of the original ring, which were defective, by new bells. The new bells bear the inscription, '*Spes mea in Deo. B. L. G. 1864.*' On one of the old ones which have been removed was the following:—'*Henry Paris made me with a good sound, to be fift in eight when all ringe round, at the charge of Dean Linsey, of St. Patrick's. 1695.*' The other had also an inscription as follows:—'*Johannis Dodson, Johannis Preen, 1670. An. Dom. non clamans sed amans sonat.*'"

---

## THE OPENING SERVICES OF S. PATRICK'S CATHEDRAL.

On the Feast of S. Matthias the cathedral was re-opened, after having been closed for nearly three years. Except in the unusually large congregations, and the sermons on the day of the opening, there was nothing very especial in the character of the services. The music

selected for the occasion was of the ordinary cathedral type of week-day services. In this respect the re-opening of S. Patrick's does not contrast favourably with the recent similar occasion at Hereford, fresh in the memory of our readers. At such a time, surely something special might have been done for church-music, either by a more generous use of good modern church-music, or by a general gathering of choirs, and a great number of voices. The Armagh choir was the only contingent, from beyond Dublin, which was invited to take part. It seems to us, that a general gathering of the choirs of Ireland might upon this occasion, have been the means of teaching a valuable lesson in church-music, much needed in Ireland. When our readers hear that Rogers in D, was the service selected for the morning of the opening itself, and "Lord, for Thy tender mercies' sake," (Farrant,) the anthem for the morrow, they will readily agree with us that the standard of the music selected was, in point of appropriateness and grandeur, inferior to that commonly used now in England at the consecration of a small country church. With such resources as the national cathedral of Ireland should possess, both of money and talent, a much better programme, more fitting to the occasion, and infinitely less commonplace, should have been provided. There is one thing, however, which we must in justice mention, that is, the chanting and singing were unexceptionable. The former was crisp, spirited, and distinct; and in the latter, the shades of expression were marked with great refinement. The sixty-eighth Psalm was sung in procession before the service on S. Matthias' Day, to the third tone, second ending, without accompaniment. After the choir had taken their places, Psalm 122 was chanted to an Anglican chant; the psalms were sung to a double chant; the service was Rogers in D; the anthem, "O give thanks," Boyce. According to the printed programme, (in which the words of the anthems should have been printed,) the *Commandments* and *Kyrie* were sung to Rogers in D; the Nicene Creed and Sanctus were sung to the same service. At evensong the service was Kelway in B minor, and the anthems, "O give thanks," Purcell; "Sleepers, wake," Mendelssohn, (*before* the sermon); and "God is gone up," Croft.

As the congregation was very large the organ might have been played for the half hour preceding the services. We are sure there are organists in Dublin who would have gladly helped Dr. Stewart. The scrambling for seats, and the confusion of finding proper places, were not greater than usual on such occasions. The gentlemen who undertook to carry out the arrangements had a hard task to perform, and worked energetically and successfully. We are glad to hear that the daily services in the cathedral have been very well attended since the re-opening. Although the opening services were not—musically speaking—worthy of the occasion, we are glad to hear that there is every prospect of an improvement, from the very judicious appointment of the Rev. Dr. Todd to the precentorship by the Archbishop.

---

## A MORNING'S ECCLESIOLOGICAL DRIVE IN LINCOLN-SHIRE.

THOUGH the line which we are about to describe may not equal some others in the southern parts of Lincolnshire, for the grandeur and beauty of its churches, yet it may perhaps be interesting to readers of the *Ecclesiologist*, to know to what extent church hunting can be carried on in a given district; and we therefore now lay before them our recent experience of the ecclesiological character of a line of country, about twenty miles in length, lying between Lincoln and Sleaford.

It must be explained that it is the lower and somewhat longer road between those two towns to which we now refer, for the shorter road lies through only one or two villages, while the other passes through or close to no less than ten villages with churches, and within sight and easy distance of several more. We proceed to notice them seriatim.

Ascending the steep line of the cliff, we come to the first village, *Camwick*, where the church is small and not very remarkable. It has nave and chancel, each with north aisle and a modern tower. The chancel arch and part of the arcade are Romanesque, the windows Middle and Third-Pointed.

*Braoston*, the next village, has a very interesting church, with an early Romanesque tower, surmounted by a later battlement, pinnacles and spire. The nave is lofty, with an open roof and a fine Third-Pointed clerestory. The arcades have fine tall Middle-Pointed arches, with octagonal pillars, some of which have varied foliage in the caps. The windows of the aisles are various, but mostly of Middle-Pointed character; some are square-headed and long,—one in the south aisle is of four lights with singular tracery of a Flamboyant type. The nave is full of fine ancient benches, in fair preservation, some of which have wood-carving of unusual beauty with poppy-heads, all of Middle-Pointed date. The chancel has been partially rebuilt and is of First-Pointed character. The side windows are single lancets, the eastern a triplet with shafts. There are three equal sedilia having excellent mouldings and shafts with square abaci, and the piscina has an octagonal basin. The font has an octagonal bowl, on a central stem, and four surrounding shafts which have round caps ranging with the upper edge of the bowl.

*Dunston*, the next village, has a church of so debased and unpromising an appearance that we did not stop to examine it. To the left are seen at a little distance the churches of *Potter Hanworth* and *Nocton*, both apparently modern.

We come next to *Metheringham*, a large village with a fair average church of the usual arrangement. The chancel and north aisle seem to have been rebuilt. The tower and arcades are First-Pointed; the former seems to have been originally without buttresses, but one was added on the western face in 1601. The belfry windows have two lights under an obtuse arch upon shafts with square abaci, and a lozenge opening between the heads. The arcades have tall circular

pillars with square abaci. The clerestory is Third-Pointed and embattled, several windows Middle-Pointed, and some of curious Flamboyant character.

A mile further is *Blankney*, a neat and newly built village adjoining the mansion of the Chaplin family. The church is of the average size and arrangement, but was unfortunately modernised in the exterior some time ago, with a bad attempt to preserve Gothic forms. The tower seems to be late and debased Third-Pointed, as also the north aisle of the chancel. At the ends of the aisles are lancet windows, and in the chancel are two First-Pointed sedilia. The arcades of the nave are pointed, with octagonal pillars.

In less than two miles we come to *Scopwick*, where the church has no very imposing appearance and is much mutilated and out of condition. The tower is low and seems to be First-Pointed, of which character are also the south doorway and some windows. The arcades are not similar, and the pillars in some instances octagonal, in one, clustered. The clerestory is blank; the chancel arch has capitals of Middle-Pointed foliage.

Two miles further bring us to *Rowlston*, and at a little distance to the right are *Ashby* and *Bloxham*, the spire of the former being distinctly seen.

*Rowlston* church is well worth a visit, and it is chiefly remarkable for the very slender proportions of its steeple. We do not remember to have seen any similar specimen, for the tower is said to be only  $4\frac{1}{2}$  feet square. The spire which crowns it is duly proportioned to the tower, and the whole is a pretty composition in itself, of Middle-Pointed character and excellent masonry. The belfry windows are single, with mouldings and shafts, and below the parapet is a corbel-table. At each angle is a crocketed pinnacle, connected with the spire by flying buttresses, and the spire is crocketed. But though beautiful in itself, this slender steeple loses its effect when seen in connection with the body of the church, which it does not appear to fit. The church is small, and has a north aisle only, and a north chapel to the chancel now closed and occupied as a school. The aisle is very narrow; the arcade is First-Pointed with one circular pillar and two of clustered shafts, one of which has toothed mouldings in the capital. In the chancel are some lancet-windows, the east window and the clerestory are Third-Pointed, the latter having large windows and an embattled parapet. Some other windows are Middle-Pointed, or transitional from First-Pointed.

In about two miles from *Rowlston* we reach *Digby*, a nice looking village with a fair church, which has a clerestoried nave with aisles, chancel, and western tower with crocketed spire. The south doorway is Romanesque, the lower part of the tower, and parts of the chancel and of the walls of the aisles are First-Pointed, the arcades and some of the windows Middle-Pointed, the clerestory Third-Pointed and lofty, having large windows and panelled battlements with pinnacles. The belfry story of the tower has Middle-Pointed windows, the panelled battlement and pinnacles with the spire are Third-Pointed. The tower is engaged with the north aisle, and the west end of each aisle has a single lancet window with another in the north aisle. The arcades are



of three bays, with good clustered piers, which are lighter on the north than on the south. One of the southern responds has a sculptured head. The chancel has on the north a very small window with obtuse head, and two lancets on the south, one set as a lychnoscope. The interior of the nave has a large amount of fine old carved benches and standards, resembling those at Branston. There is also a plain Third-Pointed screen across the chancel arch.

In less than a mile we reach *Dorrington* church, in rather a lonely site, quite away from its village. It bears the appearance of neglect, and has not the symmetry or beauty of some of the neighbouring churches, though possessing some excellent details. The plan is a short nave with clerestory and narrow aisles, a chancel, and western tower. The chancel is large in proportion, and its east end is a beautiful Middle-Pointed composition, with a good three-light window, canopied buttresses and a fine cross at the apex. In the head of the gable is a small trefoil-headed niche, and a tablet enriched with ball flowers and containing sculpture. On the north and south of the chancel are single lancets and a small oblong lychnoscope. The east window is flanked within by ogee canopied niches, the ceiling is a wretched flat one. The nave is short, and the aisles low and narrow, but the clerestory, as is often the case, a Third-Pointed addition and lofty. The arcades which are only of two bays, with wide arches, are First-Pointed; the piers vary, that on the south being octagonal, that on the north clustered with perpendicular bands of toothed moulding. The tower arch is First-Pointed, the tower rather heavy with buttresses and projecting stair turret and good Middle-Pointed belfry windows. There are some fine ancient benches with carving and poppy-heads, but less rich than at Digby.

Another progress of two miles brings us to *Ruskington*, a large compact village, having rather a spacious church, which, though now put into very fair condition within, has suffered materially from unfortunate changes at a bad period. The plan is the usual one, the nave and aisles being rather wide in proportion to the length, but the tower was damaged by the fall of the spire in 1620, and was then in great measure reconstructed in a bald style, but the early Romanesque arch opening to the nave remains. The chancel too was sadly treated in 1710, when it was shortened, lowered, and virtually reconstructed on its present confined scale, when however some of the original lancet windows were preserved. The south doorway of the nave is a very fine First-Pointed one with three enriched orders and shafts, and of the same period are the arcades of the nave and the chancel arch, and a very curious window at the west end of the north aisle, which is a quatrefoil in form, and set in its outer face within a spherical triangle. The whole of the other windows of the aisles are poor Third-Pointed, but in the north aisle appears a Middle-Pointed pedimental buttress. The arcades are of excellent work, and as frequently happens in Lincolnshire, of varied character. On the north the pillars have closely clustered shafts, while on the south the arches are loftier and the piers have four clustered shafts, but are not quite similar, one having a fine longitudinal band of toothed ornament, which also is seen in the eastern respond. There is no clerestory. The interior is now in nice condition with uniform open

seats. The western gallery has been removed and an organ placed in the chancel.

Beyond Ruskington, the spires of *Anwick* and *Ewerby* are seen at a little distance on the left, and that of *Leasingham* on the right.

The line of villages being now finished, it remains only to complete our list with a short notice of what forms its terminus, the magnificent church of *Sleaford*, known too well as one of the renowned churches of Lincolnshire to require a detailed description, yet claiming some remarks on account of the laudable improvements effected of late years. The present state of the church is on the whole very satisfactory, though perhaps more ornamentation might with advantage have been applied to the chancel. The chief change is the addition of a second north aisle, in order to gain the room lost by the removal of the gallery, and this has been done so successfully and so much in accordance with the leading features of the nave, that it might easily pass for original work. The seats are all open and uniform, and the organ is set up in the new north aisle. The curious roodloft is well restored, and an inverted arch something like that in Wells Cathedral, has been inserted at the west end of the north aisle, in order to strengthen the tower, which, it will be remembered, is of Romanesque work, carrying an early broach spire, and engaged with the aisles in the Middle-Pointed west front. At the extreme west end of the south aisle, the existence of a piscina seems to indicate the former existence of a chantry altar in an unusual place. The whole of the external masonry is in the finest condition. The outer walls of the nave are wholly Middle-Pointed, with large windows of most elaborate flowing tracery, and enriched open parapets. The chancel and clerestory, and perhaps the arcades of the nave, are Third-Pointed. There is a north transeptal chapel, and a south porch. The length from east to west is nearly 160 feet.

We cannot help observing that all the eleven churches just described have their steeples at the west end of the nave, and we believe that the same may be said of nearly every church in the district that is not cruciform. It would be curious to inquire how far the same can be said of a like number of new churches, in any part of England, built since 1850.

---

## ORGAN BUILDING.

*To the Editor of the Ecclesiologist.*

SIR,—A few words in reply to J. C. J.'s last letter and I have done with this subject. In my first letter I admitted Willis to be the first of London organ builders; and it is not worth while occupying your space with a discussion as to whether he is also superior to his Continental rivals, Cavaillé-Coll and Schulze. From a probably larger experience of their organs than J. C. J. has had, I believe them both to produce better tone, and one of them at least as good mechanism as Willis; J. C. J. is welcome to the opposite opinion, but he has no

right to say that those who differ from him (as the majority of organ fanciers do), "are deceived by an auricular delusion."

To others besides myself, J. C. J. certainly conveyed the idea of preferring cheap metal, and he only seems to give up this opinion on being reminded that the treble (*not* "nearly all") of the Liverpool organ is of spotted metal. As to his assertion that Willis "seldom, if ever, makes pipes which are subject to the tuning cone of an inferior metal," I need only remind your readers that the Islington organ contains nothing else. *Apropos* of this, my authority for the statement I made about the award of the musical jury in 1862 was a very eminent member of that jury, whose name I, of course, decline to publish. I replied to him that Willis deserved the more credit for producing such excellent tone from such base materials, and he answered that that was precisely the argument he had himself used, and that he had been chiefly instrumental in convincing the foreign members of the jury of Willis's merits. I again assert (although J. C. J. impugns my accuracy) that I was *NOT* deceived by circumstances when I heard the Islington organ. I had before heard it at least a score of times in the Exhibition; and at Islington took care to keep as near the instrument as possible, so as to hear its tones free from the smothering effect of the tan on one side and the case on the other. Had I gone down the hall, and judged of its power only from there, J. C. J. might have good ground for impugning my opinion; indeed, I remember saying to Mr. H. Willis that I thought it impossible for any organ to fill such a place as the Agricultural Hall. The Doncaster organ I have been in the habit of hearing half way down the nave, below the hideous "half-cock" reading desk, with the tower piers and enormous pulpit intercepting a great part of its tone.

It is certainly remarkably cool in J. C. J. denying to others the power of carrying in their head a good idea of organ tone, while he himself hesitates not to make the most dogmatic assertions as to the respective power of instruments hundreds of miles apart. He indeed admits that a good memory for tone is "beyond his imagination;" an admission which satisfactorily accounts for his persistence in such nonsense as that the Liverpool diapasons (universally admitted to be the weak point of the instrument) are more powerful than the whole Doncaster organ. I said (on Mr. Rogers' authority) that the Doncaster bellows had just twice the cubical contents of those of the large organ in York minster. The contents of the twelve pair of bellows at Doncaster is, I think, 480 cubic feet.

As to the Leeds town hall organ (of which J. C. J. says he knows next to nothing, and yet denies, virtually, its power), I had an opportunity of hearing it under very favourable circumstances last year; and I do believe it to be more powerful than the Liverpool, (which I have heard some fifty times,) although not equal in quality. Here again J. C. J. shows how completely he is blinded by prejudice; he says "the smaller size of the Leeds hall is probably forgotten." I reply: the smaller size of the Leeds organ is *certainly* forgotten by him; it contains fifteen stops, and some 1800 pipes fewer than the Liverpool. He says, again, that the Liverpool organ "does not possess one" tuba; this is not so: it is quite true that the name "tuba" is not applied to

any stop in that instrument, but its synonym "ophicleide" occurs *four* times; and there is besides at least one powerful harmonic trumpet; so that this instrument has twice as many tubas as the Leeds. Indeed a tuba or ophicleide is only a large-scaled reed on a very heavy wind. I may add that the Leeds town hall organ has 24, the Liverpool 33, reeds in all. I think it very probable that the Islington organ is more powerful than either of these: its diapasons seemed to me better beyond comparison; and I understood Mr. Willis to say he believed it might be made the most powerful instrument in the world.

J. C. J. seems intentionally to have misunderstood my meaning as to reediness of tone in diapasons. What I meant to say (and I think my words implied it) was, that the addition of a gamba to the fluty and horny tone of the Liverpool diapasons would give them additional power. I ground this upon the well-known fact of the comparatively great amount of tone produced by a gamba combined with a flute or stopped-diapason. To allege reediness alone as a proof of power would indeed be "a discovery." The thin, piercing, reedy tone of the diapasons in the instruments at Belfast, in the nave of York minster, and in the organ just placed in S. Patrick's, Dublin, is a proof of anything but power. It is J. C. J. himself who hints that reediness is power, when he says that "if we took away the reediness of the Doncaster diapasons, we should divest them of all their effect." The "great" diapasons at S. Peter's, Leeds, are far less reedy than those at Doncaster, but are allowed by Mr. Rogers to be more effective; and I am told this is also true of the diapasons in Schulze's last organ, at Shields,—an organ which so delighted the gentleman for whose church it was built (Mr. Williamson), that he *forced* Herr Schulze to accept a gift of about 50 per cent. beyond the contract price. Let me here remark that the Liverpool organ was not the first in England which had gambas; there are gambas in Telford's organ at Radley College (which organ, by the by, has a 16 ft. front of tin), built many years before.

What does J. C. J. mean by saying "we have been advocating" the diapason tone of Snetzler, Loosemore, &c.? This is the very thing he has been denouncing as effete and "voluptuous," and which he and his friends make a point of destroying when they get a chance. I may here say a word about the way the fine old organ at S. Patrick's has been treated. Of ten stops by Renatus Harris which it possessed, all of which were in excellent order, only three have been replaced in the new organ, and of these one at least (the open diapason) has been revoiced to a heavier wind and transposed several notes. This organ, by the by, is not a new one, as it was exhibited by Bevington in 1862.

The "double-open" at Islington *looks* a large scale compared with foreign organs, although I am aware that in England occasionally builders make the CCC pipe of this stop as much as 15 in. in diameter, e.g., Walker, at Exeter Hall. If the mouths were not cut high, the pipes would, by J. C. J.'s own showing, blow their octave.

He insists that zinc is not suited for organ pipes. I agree with him, but should like to know what proof we have that antimony is more durable.

As to Cavallé's harmonic flutes, everyone knows that he is the inventor of the "increasing pressure" system, i.e., of making the pressure of wind increase in every octave from the bass to the treble. In his best examples, the pressure varies from 5 in. in the bass octave

to 10 in. in the treble. It was of this fact that I made a point to show that, as his "harmonic flutes" are not "harmonic" in their lower octave, but the pipes (there of large scale with high mouths) give their natural note, although on a heavy wind; therefore Willis's Islington system of voicing *non-harmonic* pipes on a heavy pressure is not new; and I meant to convey that, as Cavaillé had been familiar with this plan for a quarter of a century, he would never have introduced a "principal harmonique" of 16 ft. tone at S. Sulpice, had he believed that a double-open—not harmonic in the upper part, still on as heavy a wind—possessed the virtue attributed to it by J. C. J. and his party.

I must conclude by thanking you, sir, for submitting to this great trespass on your space.

W. H. M. ELLIS, M.A. CANTAB.

Monkstown, Dublin, 27 Feb. 1865.

P.S.—In speaking of papier-maché and plaster of Paris pipes, I only meant to show that some people affected strange materials. A friend of mine, on whose judgment I can rely, assures me that he has heard reeds produce a good tone with tubes of plaster of Paris. As to the vox-humana in the much overrated organ at Fribourg, I had no idea it was of papier-maché; but some persons with whom I heard it last summer agreed with me that (*pace* J. C. J.'s incredulity) it seemed by no means so good as the one at Haarlem, which is of tin. Willis's clarionet at Liverpool may be of wood; so are the bassoons in swell and pedal at Leeds Town Hall. There seems nothing strange in the tubes of organ stops being of the same material as the orchestral instruments from which they take their names.

---

*To the Editor of the Ecclesiologist.*

DEAR SIR,—In closing this long discussion upon organ building, I am bound to thank you for your liberality in allowing us so much of your space. In Mr. Ellis's present letter, though my name occurs some fourteen or fifteen times, I cannot exactly see, in the majority of instances, how the remarks concern me or what I have written. What, for example, has Mr. Ellis' vaunted superior experience of foreign organs to do with the subject? I have never set up Mr. Willis as superior to the world; but simply compared one foreign organ, which I considered much overrated, with our best English work. I did not say that all who differed from me about the comparative goodness of quality in foreign and English organs were deceived by an "auricular delusion," but those who mistook a peculiar reedy quality, which doubtless gives a particular effect, for power, which I hold to mean volume or quantity of sound, totally independent of quality.

No word in any letter of mine has ever implied my preference for inferior metal to tin or spotted. I merely asserted that spotted metal, and especially tin, were expensive luxuries, desirable indeed, but in no way influencing the sound-power of the instrument: in fact, that Father Smith did not use them in his best work.

Mr. Ellis now asks, how do we know that antimony is more durable than zinc? Antimony itself may not be so; but when alloyed with such an amount of lead as is always done, it can scarcely by any possibility affect the durability of the pipe. To four pounds of antimony one hundred pounds of lead are usually added, and lead, we all know, is one of the most durable of all metals. But again, Mr. Ellis must not suppose that these two metals alone are used in the composition of the metal which he calls "antimonial or base." Two other metals go to form it: the names and proportions of which the secrets of the trade hardly permit me to divulge.

Don't let any of your readers, however, imagine that these have anything to do with the tone: for I reiterate, upon Mr. H. Willis' responsibility, that the quality of the material has nothing whatever to do with it: as the jurors of the Great Exhibition seem unwillingly to have been forced to admit. Never having expressed or held the opinion that cheap metal was *better* in any respect than the more expensive I could not "have given it up."

I am called to an account for saying that nearly all the Liverpool organ is of spotted. I saw myself trumpets and hautboys down to C C with the spots outside. All pipes to 4 ft. C exhibit spots, but they are inside and the metal is planed, as is the case with all the flute work. In the Islington organ, (the inside of which, I am told, Mr. Ellis has never seen,) the pipes, subject to the tuning cone, are of a different metal to the larger.

I can but repeat that the Liverpool has not a single tuba nor anything like one. The highest pressure of air used in it is nine inches, and that only in the swell box; nothing outside ever reaches more than six inches.

I did not admit that "a good ear for tone" (which I am unjustly called "cool" for claiming to myself, while denying to others,) was beyond my imagination, but such a memory as Mr. Ellis seems to think that he possesses. I had no idea that he would admit that he was deceived by circumstances when he heard the Islington organ: but at least thus much is clear, that either he was so, or that there was no advantage in his statement (page 136) that he had visited it and the Liverpool organ within a few hours. As far as that comparison is concerned, and in my opinion, it is the only comparison of much value, I feel sure that the organ was heard under great disadvantages. In my own case, it was because I would not trust distant recollections of various organs heard at long distant times and under various circumstances, that I preferred to fix the comparison to the Liverpool and Doncaster organs rather than taking a wider field.

Why, may I ask, was the paragraph about the Leeds organ written? I said plainly that I knew next to nothing about it. Knowing it to be smaller, though asserted to be more powerful, I suggested that those who judged of it should remember that it was in a smaller hall than S. George's.

This would be no unfair advice in any case against gentlemen who so curiously exaggerated the power of the Doncaster organ. It was a necessity to warn the public of it if the power of the instrument was dis-



cused at all. When Mr. Ellis lectures me for not noting the smaller size of the Leeds organ, does he forget that the Islington one, which he allows may be more powerful than either, contains no more than forty stops?

"Intentional misunderstanding" has not quite a clear meaning to my mind. I know what an intentional misstatement of an adversary's opinion is, but I can assure Mr. Ellis that I had no intention of that kind. If the following passage does not mean that reediness of tone increases the power, I am still utterly unable to know what it does mean,—"*A little of this reedy tone,*" (i.e., that we complain of in the Doncaster diapasons,) "*is the very thing the Liverpool diapasons want to give them power.*" I advisedly contrasted the word *effect* with power, because I felt sure that both your correspondents mistook the reedy, gamba-like, quality of these diapasons for volume of sound. If Mr. Ellis now means that the addition of a gamba stop to the diapasons would give them additional power, I need not say that I agree with him—two usually are more than one. From the fact that the Leeds diapasons are less reedy than the Doncaster, and still more those at Shields, it seems to me that Herr Schulze is taking a lesson from us in this matter.

How again such a passage as this, "such an ingenious artist as Cavallé would have employed it (high pressure) from the first for treble as well as bass," could have meant that Cavallé "made the pressure of the wind increase in every octave from the bass to the treble," is hard to imagine. To make himself intelligible, Mr. Ellis should have stated that he was contrasting Willis' double diapasons with Cavallé's harmonic flutes.

Your correspondent should not quote small fragments of sentences away from their context and then try to affix impossible meanings to them. I need scarcely say that "we have been advocating"—"*for a century or more,*" does not apply personally to myself, but to English organ lovers and builders generally. I never objected to the quality, but to the want of quantity of tone in the old diapasons. The quality was right enough, but too soft and feeble. We retain, or rather enhance, the quality, and get all our additional power into the bargain.

Yours truly,

J. C. J.

## S. BARTHOLOMEW THE GREAT, SMITHFIELD.

We resume the account of the progress of this restoration since our last notice in October. At that time the interior fittings, including a western gallery and numerous wooden partitions subdividing the area, had been cleared away; and it was remarked that by the mere removal of these the noble proportions of the building could be better appreciated than had been possible for centuries. The same observation may be emphatically repeated; for as the works advance, the grandeur of the pile impresses itself more than ever upon the visitor.

But to proceed with the history of what has been done since our last report. The excavation of the buried church had then just commenced : it is now complete ; and a broad trench properly drained and secured has been dug around the walls—previously saturated with moisture from without and exuding damp within, owing to the many feet of soil accumulated against them. This operation involving both difficulty and risk, from the crazy condition of the over-hanging tenements around, has been accomplished in a most satisfactory manner. It was, in many respects, the most formidable and embarrassing part of the undertaking ; and great credit is due not only to the care and skill of the efficient foreman of the works, but also to the good feeling and forbearance of the neighbours during the continuance of the loathsome process. For in the course of these excavations no fewer than three ‘garderobes’ attached to the church premises had to be cleansed and abolished ; of the pit of one of which, the church wall, high above the floor, actually formed one side. Moreover, the six feet and upwards of earth piled against the walls, and requiring removal, had resulted partly from ordinary interments ; but still more from the systematic packing away of the bones of former generations, tier above tier, in revolting profusion. In fact, previously to last September, the church, both within and without, was one vast charnel house ; the acme of repulsiveness being perhaps reached in the enclosure immediately at the rear of the altar, where a fetid hillock of uncovered human bones had shocked and saddened beholders time out of mind. It was not easy to determine how to dispose of these relics properly, reverently, and without just offence ; but the question was at length settled by the formation of a deep and capacious grave in the centre of the space where the nave once stood. Truly, to adapt a venerable epitaph,—

“ *Hac sunt in fossa turbæ innumerabilis ossa.* ”

In opening a passage for the barrows of soil through the wall of the north choir aisle, it became obvious that three bays of that wall had formerly been pierced with wide Third-Pointed arches. These had evidently led into a chantry extending westward to the projecting wall of the transept, a fragment of which remains. On the opposite side of the church, in a corresponding situation were discovered the foundations of a small apsidal chapel or sacristy, apparently coeval with the oldest part of the fabric and entered by an original doorway. Indeed, almost every bay of this south aisle had had some communication with the exterior ; from the extreme west, where the Norman doorway into the east walk of the cloisters has recently been uncovered, to the extreme east where the spandrils of a four-centred arch bear Prior Bolton’s rebus in testimony of its date and authorship.

The floor of the interior of S. Bartholomew’s, raised about two feet, was not unnaturally supposed to have risen progressively, from the same cause which had buried the exterior still more deeply. It is now, however, quite clear that on the contrary, the pavement was raised intentionally at an ascertainable period for a certain definite object, no doubt the avoidance of damp. The proof of this is somewhat curious. At several points considerable remains of the old tile

paving have been discovered, and at the original level, as shown by adjacent Romanesque pier-bases, &c.; we may mention a plot in the north choir aisle, and two in connection with the south choir and nave aisles respectively. These remains demonstrated that the plane had been subsequently altered by material superimposed, not by successive deposits beneath. A century later, and still the original level was preserved, as proved by the bases of First-Pointed vaulting-shafts springing from it. There are no remains of the Decorated period within the church upon the ground story; but an abundance of Third-Pointed masonry, in the north-aisle openings, the Rahere monument, and part of another monument adjoining it. Now in all these works the high level prevails. It is evident, therefore, that the alteration was not of gradual unperceived growth, but was designed for a particular purpose, and effected in the interval between the erection of the First and Third-Pointed objects mentioned, i.e. in the 14th century.

In our October notice we alluded to the probable position of the rood-loft—just west of the transept, as indicated by the staircase ascending into the triforium, then lately discovered. A portion of the base of the screen, shortly afterwards laid bare *in situ* beneath the pavement, proved the inference correct. The portion consisted of a massive —| shaped stone, which had supported the left-hand angle of the structure at the entrance into the choir. One arm advanced eastward to carry a buttress, the other westward flanking the entrance passage; while the stem extended northward constituting part of the plinth of the east face of the screen. A trefoil was deeply cut in the latter, and a base moulding ran beneath. This stone, with its boldly projecting buttress and trefoil piercing, was certainly not a Romanesque fragment; the depth at which it had been laid proved it in this instance not to have belonged to a Third-Pointed work; and we may with some confidence conclude that it had formed part of a composition of the thirteenth century. Contemporaneously with the screen there can be little doubt were erected the ashlar walls spanning the transepts, and once affording a backing to the stalls. Now on removing the remains of one of these walls several very finely carved Romanesque capitals were found; and as another similar fragment may still be seen built into an unquestionably First-Pointed vaulting-shaft close at hand; the inference seems obvious that screen, and parcloes, and vaulting-shaft were coeval, erected at that particular period when the masons embraced some unfortunate opportunity of helping themselves at the expense of their predecessors.

Considerable progress has been made with the repair of the decayed and injured masonry; and one pier, of the four which require renewal, has been entirely rebuilt with solid blocks of Caen stone. The east wall has not yet been removed to display the apse; but the contract for this purpose and for the completion of the apse has been taken. In lieu of reredos, the ashlar face of this wall, when cleared of stucco, was found to have been sprinkled with small black stars on a red ground: probably it was hung with tapestry on great occasions. The Mildmay monument, which blocked up one arch completely, has been

placed in a cradle ready for removal to an excellent situation against the wall of the south aisle. For other monuments, several of which possess both merit and interest, the now unsightly west wall of the church, and that occupying the north transept, will constitute most convenient positions.

On the whole we can report favourably of this restoration so far, though somewhat slow, and hampered for want of funds.

---

## CHURCH PRESENTS AND CHURCH PATCHWORK.

*To the Editor of the Ecclesiologist.*

SIR,—We are told that “You should not look a gift horse in the mouth.” In private life this is generally quite right and proper : though it is often more manly even in common life to say that really you would rather not have such and such a present for which you could find no use whatever. In public and national affairs the rule does not hold at all. The nation should never on any account accept presents unless such as are worthy of it. It should carefully look at all presents and bequests before consenting to receive them. In most of our public collections this is done. It is rather questionable whether we have acted wisely in not refusing to take, as a whole, the large number of English pictures which have of late been presented or bequeathed to the nation. But still there are so many very fine paintings among them, that perhaps the authorities were right in taking the whole, rather than run the risk of losing all.

There is one description of public gift now becoming so common as to amount to a fashion. Without wishing for a moment to check generosity, I cannot refrain from deprecating the half selfish fashion of making presents to churches of some particular ecclesiastical ornament or what not. This is so frequently done without consideration or consultation, as in many cases to have become a nuisance, not unfrequently a loss to the public. A stained glass window for instance is given, which agrees with nothing else in the church, or the taste may be exhibited in a hundred ways. One manifestation of this fashion especially is doing a great deal of harm. A font has become a favourite present, and the consequence is, that very many ancient fonts, which have survived the tender mercies of reformers, Puritans, and churchwardens, are being sacrificed to make way for the showy, and too often vulgar, productions of the present day. It is the imperative duty of the clergy to refuse such presents, but on the other hand, donors should not be so anxious to stamp their presents as their own sole gifts : as common work and common prayer are better than single individual exertion, so is giving in common for the common good. Very little can be done by each man simply taking his own line without regard to the unity of the whole. To show that I am not premature in drawing your attention to this matter, I will just mention that I know one neighbourhood where no less than

five fonts have been discarded in the last few years, one of as early a date as the 13th century. When I say discarded, of course I really mean desecrated, given or thrown away, sometimes made into an ornament for the parson's garden. Would it not be possible, sir, to make a collection of works of art and other things of interest, such as fragments of carving, &c. turned out of churches by the carelessness of restorers? Could the Architectural Museum authorities, for example, undertake such a charge? In many cases, I fancy, they might have these things simply for the cost of packing and carriage. They might have power to provide other churches with what is so unvalued by the original holders; sometimes, probably, be the means in the course of years, of restoring many a relic to its original place. In any case they would be preserving much that is now being carted away as rubbish. Most of such things no doubt would greatly lose their interest and value, by being removed from their original places, but still mere preservation is so much good at any rate. It is not all that could be wished, but still far better than destruction.

But it is not only in this point of view that the special gift fashion is to be lamented. Most of your readers must know many churches where the entire harmony has been destroyed by the want of oneness, owing to special gifts by various designers, acting in some notable cases upon clean contrary principles. Windows of the most exaggerated imitation—pre-raphaelitism next to the highly finished opaque transparency glass of the German artists: the faults of each being more glaringly obtrusive through the juxta-position. It may be too much to hope for architects who are also great artists in colour, metal-work and sculpture, as was the case in some, at least, of the giants of former days. We can, however, and ought to have, something like unity of style, not only in the buildings, but also in the furniture and ornaments belonging to them, and I feel sure that this will be more probable, the more simply individual presents of special items be discouraged.

Yours truly,  
J. C. J.

---

## FOREIGN GLEANINGS.

THE last number of the *Annales Archéologiques* contains a history of the well-known church of Notre Dame de l'Epine, about five miles from Chalons sur Marne. This church is remarkable, not only as being of the cathedral type, but because, although throughout a building of the fifteenth century, it exhibits the purest Middle-Pointed. It was built in consequence of the appearance of an image of the Blessed Virgin in a luminous thorn-bush to some shepherds, on the Vigil of the Annunciation, A.D. 1400. As the image refused to be removed to Chalons, it was decided to build a church on the spot. Although, however, we have this *point de depart*, there is a good deal of mystery about the subsequent history of the erection of the fabric. It has been hitherto believed that the architect was a foreigner; but M. Didron.

for the first time, we believe, asserts that it was the work of a native of Champagne. M. Boissérée visited the church about fifty years ago, and from misreading an inscription concluded that Guichart Anthonis, a priest of Cologne, had built it. A tradition more ancient and better authenticated attributes the design to an Irishman named Patrick. This Patrick is said to have furnished the plan and to have begun the work, but to have absconded ten years afterwards with the funds which had been raised up to that date. M. Didron pronounces this tradition of a foreign architect to be absolutely without foundation, and asserts that the Guichart whom M. Boissérée took for the priest of Cologne was Antoine Guichart, a mason of Champagne, who has left his signature also upon the church of Courtisols, a neighbouring village. M. Didron, however, does not explain how it was that this Guichart, who was still living in the sixteenth century, could have furnished the designs for a church the building of which was begun in the year 1419. Another point remains to be cleared up. How was it that, when every one else in France was building in Flamboyant, this architect should have built his church in Middle-Pointed? M. Didron replies that l'Épine is only five and thirty miles from Rheims, that that city possesses the most glorious monument that Christianity has ever raised, and that in the presence of such a *chef-d'œuvre* the artists who built Notre Dame de l'Épine were saved from falling into the errors of their contemporaries.

In support of this theory he proceeds to show that Notre Dame is only a miniature cathedral of Rheims. The principal analogies upon which he insists are the following: the character of the western façade, and especially the pierced tympana of the side portals—the rose window, with its six compartments inserted in a pointed arch—the flanking buttresses, which, though not carrying statues like the exquisite range of buttresses at Rheims, yet terminate in a sort of open bell-turret; and in the interior the stone bench which runs round the wall of the aisles—the round nave-pillars with four engaged columns—the triforium gallery, extending entirely round the building—the plan of the chevet, with five chapels in the apse and one at the eastern extremity of the choir aisle, and the absence of side chapels.

M. Didron, therefore, regards the church at l'Épine as a reproduction after an interval of two centuries of the cathedral of Rheims, on a reduced scale. Without questioning the force of these analogies, we would suggest some considerations in support of the hitherto received account. Mr. Beresford Hope ("English Cathedrals of the Nineteenth Century," p. 50, note), who, when he visited the building, was unacquainted with the tradition of Patrick having been employed, says that he was struck with the peculiarly English feeling which distinguished the building, and which made itself particularly felt in the window tracery, where the cusping reminded him of Kentish examples, and in the stone parclose to the choir on the south side, which looked like a close copy, on a small scale, of the beautiful choir parclose erected at Canterbury by Prior de Estria in 1304–5. The fact that Patrick is said to have undertaken the work in 1419, four years after Agincourt, at a time when Champagne was overrun by the English, and that he is charged



with absconding ten years later, when, under Joan of Arc, the French recovered these conquests, is at least a remarkable coincidence, at the same time that it suggests a more creditable reason than that usually assigned for Patrick's disappearance. While it is impossible to account satisfactorily for the early style of this church, it seems to us at least as probable that an English architect who was not familiar with the Flamboyant of the Continent should fall back upon a style which was, in its broader features, common to England and France, as that a native artist should abandon a style universally prevailing, with the ambitious design of reproducing a magnificent conception like the cathedral of Rheims.

The same number of the "*Annales*" contains a memoir of M. Félix de Verneilh, who died in September, 1864, at the age of 44. His great work, "*L'Architecture Byzantine en France*," appeared in 1851, and at the time of his death he was preparing to publish a sequel to it on the history of Byzantine Architecture in the east. It was in 1840 that he presented to the Minister of Public Instruction his memoir on the church of S. Front, Perigueux. The building was represented in its original condition, and instead of the low heavy roof which has disfigured it for centuries, it was surmounted by its majestic cupolas. At the same time a modest plan for its restoration was submitted to the Committee of Arts and Monuments. It is a matter for lasting regret that the renovation of the church, which has since been undertaken, was not limited to the programme traced by M. de Verneilh. The cathedral of Périgord would have been already restored with all its essential characteristics, while under the present system this generation cannot hope to see the end of the present work.

The city of Paris has conferred the name of Rue Lassus on the street leading to the church of Belleville, which was the architect's last work.

M. de Coussemaker has just published the first volume of his work entitled "*Scriptorum de musicâ medii ævi nova series*." A French translation of the preface, which is in Latin, is given in the December number of the *Annales Archéologiques*.

We read in the "*Revue de l'Art Chrétien*" of the consecration of a large church at Marseilles, dedicated to S. Michael, by M. Berengier. The elevation of the western façade is more than 100 feet, flanked with spires of 150 feet in height. The windows of the choir and a rose window at the west end of the church are filled with painted glass by M. Emile Thibaud, of Clermont. This is the first modern Pointed church in Marseilles.

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the Ordinary General Meeting of the Royal Institute of British Architects on Monday, Jan. 23, 1865, C. C. Nelson, Esq., vice-president, in the chair: the decease of Mr. John Dobson, Fellow, was announced. The chairman alluded to several of the works executed by Mr. Dobson, including the restoration of Lambton Castle, the improvements at

Whitby, and, more especially, the works at the Central Station of the North-Eastern Railway at Newcastle.

Mr. H. A. Darbishire, Fellow, then read a paper "On the Introduction of Coloured Bricks in the Elevations of Houses," in which, after some preliminary remarks, he treated, first, on the employment of coloured bricks, &c., as facial decorations; secondly, on the introduction of coloured bricks as angle decorations or quoins; thirdly, as to their employment as enrichments in door or window openings; fourthly, as substitutes for moulded bands, or stringcourses; fifthly, on their employment in the construction of arches; and, sixthly, on their introduction in the interspaces of cornices, entablatures, and other similar groups of mouldings.

A discussion followed the reading of Mr. Darbishire's paper, in which the chairman, Messrs. Seddon and Hayward, hon. secretaries, and several members took part, and, after a vote of thanks to Mr. Darbishire, the meeting adjourned till the 6th of February.

---

At the Ordinary General Meeting of the Institute held on Monday, the 6th February, 1865, Thomas L. Donaldson, Esq., president, in the chair: a paper was read by Mr. J. P. Seddon, hon. secretary, "On S. Nicholas' Church, Great Yarmouth, Norfolk." After an introductory history of the church, Mr. Seddon remarked that, in the early part of the thirteenth century, the church that existed previously, and which had been erected by Bishop Lozinga, was taken down, excepting a portion of the tower, and another and a larger church was constructed on the same site, the centre tower being alone preserved. Of this tower there now only remain the core of the piers, a portion of their base mouldings, and the two lower stages, the upper of which is surrounded by a Norman arcade. In 1847 some excavations were made to ascertain if any part of the destroyed church remained, and several portions were then brought to light.

The next form of the church was that of a complete cross church, of very Early Pointed or late Transitional work around the original Norman tower. This church was erected about 1190. It had a nave of eight bays with lean-to aisles. The stringcourses which received the plates of the roofs of these aisles, and the corbelled eaves-courses of the wall above them, are now visible from within in the present aisles. Of the transepts and the chancel and its aisles of this church, only the responds of (probably) arcades of two bays eastward of the tower exist. Before this church was completed, it was again enlarged in 1251, the aisles of the nave being re-constructed with a clear width of 39 ft. each, in the then more developed First-Pointed style. The next enlargement was the extension, eastwards, of the chancel, with aisles equal in width to those of the nave in the Geometrical Middle-Pointed period. The transepts were also raised to the same height as that of the aisles, and a vaulted porch was also added on the south side of the nave. The church thus assumed the character of a noble structure, cruciform in plan, with a central tower, and surmounted by a spire, covered with lead, the whole 186 ft. high from the ground. The

church was also rich in furniture and internal accessories. An elaborate roodscreen was erected by Roger de Haddiscoe; in the north aisle of the chancel there was "a fair pair of organs;" in and about the church were nineteen chapels, and in the aisles of the chancel "miracle plays" were acted. In 1330 an entirely new building, 107 ft. by 47 ft., was commenced at the west end of the nave, called the Bachelors' Aisle; but this was subsequently abandoned, owing to the ravages of the plague in 1348. Other works were erected about the year 1400, and subsequently, including, probably, the present waggon-shaped roofs, the windows of the aisles of the nave with their meagre Third-Pointed tracery, the reredos at the east end of the chancel, the parvise over the south porch, &c. After the Reformation, S. Nicholas' church shared the fate of so many other churches, viz., that of being rifled and despoiled, and in being suffered to fall into a deplorable state of neglect and decay. This state of desecration continued till as recently as 1845, when, under the auspices of the Rev. H. Mackenzie, then the incumbent, and since sub-dean of Lincoln, considerable restorations were effected under the superintendence of Mr. J. H. Hakewill. In 1862, another committee was formed, and still greater improvements were set on foot. Mr. Seddon then proceeded to a more detailed description of the condition of the church when he undertook the restoration. The plaster was stripped from the walls on the side of the tower above the large arches leading from the chancel aisles to the transepts; these were found to be seriously fractured. The piers of the chancel arcade were found to be much decayed, and the whole area of the chancel near the tower was honeycombed with vaults. These were filled solid, and concrete, 2 ft. thick, was put over the western part of the chancel floor, and round the damaged piers. The south pier was rebuilt, and the north pier made good. The walls were carefully repaired with strong bond stones, and the part above the roof re-cased. New solid gable walls with stone copings and weatherings were built to receive the roofs of the chancel and transepts, and the angle quoins re-constructed. The old iron ties and bars were removed, the holes filled up, and new ties pinned together at the angles, and tailing 2 ft. into the walls, were inserted in the new stone strings. Other ties were also inserted; the whole casing was built in cement, and the walls grouted with liquid cement. The flint work was faced with split flints; the ashlar of the First-Pointed work was rebuilt, stone by stone, and the north and west fronts of the tower were faced with freestone in random coursed work; the cornice and parapet were taken down and replaced with new work with turrets at the angles.

Mr. Seddon then remarked on the two magnificent windows at the west end of the nave aisles, the southern resembling, in its external arrangement, that in the west front of Llandaff Cathedral, while that on the north side is very similar to the same window in its internal arrangement. In conclusion, he said, that the Third-Pointed work of the church did not call for a more detailed description than that he had already given of it.

A conversational discussion followed the reading of this paper, in which the president, the three vice-presidents (Messrs. Christian, Nelson, and Street), Mr. Kerr, Mr. Ferrey, Mr. J. W. Papworth, and Mr.

E. Roberts, Fellows, took part : and after a cordial vote of thanks to Mr. Seddon for his interesting paper, the meeting adjourned till Monday, the 20th February, when a paper "On Mediæval Carpentry," would be read by Mr. G. E. Street, Vice-President.

---

A Special General Meeting of the Members was held on Monday evening, March 6th, 1865, Professor T. L. Donaldson, president, in the chair, to take into consideration the recommendation of the Council with respect to the award of the Royal Gold Medal, the Institute Medals, and other special prizes for the year 1864, and their recommendations with reference to the medals for the year 1865.

The Resolution of the Council, containing their recommendation with reference to the award of the Royal Gold Medal was first read. After some discussion it was decided that the Royal Gold Medal should be awarded to James Pennethorne, Esq., Fellow. The Report of the Council relative to the designs and drawings received in competition for the Institute Medal, the Soane Medallion, the late Sir F. E. Scott's Special Prize, and the Student's Prize in books, was then read, and the prizes were adjudged as follows :—To Mr. J. Tavenor Perry, of 9, John Street, Adelphi, Associate, for a set of drawings, sketches, and description of Bodiam Castle, Sussex : the Institute Medal and five guineas. To Mr. Harry G. W. Drinkwater, of Corn Market Street, Oxford, for a set of drawings, sketches, and description, of S. Mary's Church, Iffley, Oxon : a Medal of Merit. To Mr. James Redford, of 1, S. Peter's Square, Manchester, for a set of drawings, sketches, and description of Croxden Abbey, Staffordshire : a Medal of Merit. To Mr. William Mansfield Mitchell, of 2, Clapham Villas, Roundtown Road, Dublin, for a set of drawings, sketches, and description of Jerpoint Abbey, Kilkenny, Ireland : a Medal of Merit. To Mr. R. Phénè Spiers, of 89, Upper Ebury Street, Pimlico, associate, for a set of drawings and description of a design for an institute for the study, practice, and performance of music : the Soane Medallion. To Mr. J. Stacey Davis, of Lamb's Buildings, Temple, for a set of drawings of a design for a mansion : the late Sir Frances E. Scott's Prize of Ten Guineas. To Mr. Thomas Brown, of 106, William Street, Sheffield, and to Mr. James Howes, jun., of 9, Craig's Court, Charing Cross, for designs for a gate-house and guard-house to a fortified city, a bath, an oriel window, a newel staircase, a group of furniture, &c. : the Student's Prize in books was awarded to both candidates. The subjects for medals and prizes for the year 1865 were then taken into consideration and approved.

---

### CHURCH RESTORATIONS.

S. ———, *Hollington, East Sussex*.—This little church, most picturesquely situated in a wood, at a short distance from Hastings, is about to be restored by Mr. Slater, at the cost of a lady. The structure, of singularly small dimensions, is composed of a nave with wooden bell-cot at the west end, supported from the floor of the church on two wooden

pillars, and of a chancel. All vestiges of antiquity have nearly disappeared from the existing structure, while the existing windows are not very successful imitations of Middle-Pointed work, introduced not long since by the present incumbent. Some fragments of early work were, however, discovered, which have induced Mr. Slater to design a chancel-arch in Early-Pointed. There is to be a low chancel-screen of stone, and the chancel is to be seated stall-wise, in two rows: the prayer-desk standing on the north side, in consequence of the existence of an ancient priest's door.

---

### PAINTED GLASS.

*S. Stephen, Norwich.*—The east window of this church, a Perpendicular design of six lights with transome, has been filled by Messrs. Heaton, Butler, and Bayne with painted glass, representing in six groups (each of two lights) the life and martyrdom of the patron saint.

The same artists have designed an east window for *S. Mary, Springgrove*. It is of five lights, and the subject is the Ascension. The treatment is original and powerful; but we rather prefer the more familiar method of representation.

---

### NOTICES AND ANSWERS TO CORRESPONDENTS.

#### *To the Editor of the Ecclesiologist.*

SIR,—I shall be glad if you will kindly state, in the next number of the *Ecclesiologist*, that the Hilton and De Wint monument in Lincoln cathedral was designed by Edward Blore, Esq., and not by me, I having only executed it.

I remain, sir,

Yours very obediently,

JAMES FORSYTH.

#### *To the Editor of the Ecclesiologist.*

SIR,—May I suggest to you that a description of the various cemetery chapels near London would be not a little interesting, and might possibly be useful? They are, as a rule, infamously bad both in structure and in arrangement. A sad occasion lately took me to the Highgate Cemetery chapel, in which I found that some alterations—not improvements—had been made since I last saw it. Will it be believed that this chapel now consists of what may be called a nave and a chancel, the latter being nearly filled up by a huge revolving catafalque, while the former has some longitudinal benches on each side? On the left hand of the west door there is a reading-desk, with a clerk's desk below. The ridiculous effect is produced of the chaplain being stationed at the west end, the body at the other end, and the mourners between. The height of the catafalque is adapted to that of a shoulder-borne coffin.

The use of a bier would be impossible in this chapel. I need not add that the whole affair was repulsively cold, mean, and un-Christian. How long will the Churchmen of London be satisfied with the existing joint-stock cemeteries? Can it be doubted that a cemetery managed on right principles—with a chapel where Holy Communion could be celebrated, and with some restriction on the style of the tombs and tombstones—would be a great success?

I am, sir,

Yours very faithfully,  
S.

*To the Editor of the Ecclesiologist.*

SIR,—My attention having been especially called to a remark in your last number upon the extreme narrowness, in proportion to its length, of the altar in Masborough church, I think it may be useful to state one or two reasons for this proportion. 1. It is a symbolical protest against latitudinarianism; till now altars have been broad and low; and at present there is no fear of going too great lengths in an opposite direction. 2. It is accurately proportioned to some remaining very early altar slabs, which proportion is likewise found in many features of early architecture. 3. Greater breadth is quite needless for our ritual if the altar is to be used as it ought to be. 4. A greater breadth is very inconvenient for reaching across, to place flowers or decorations on the super-altar. 5. The narrower form is more effective æsthetically. 6. It occupies less of valuable space in the sanctuary.

WILLIAM WHITE.

The publication of Mr. Street's long-expected volume on the Gothic Architecture of Spain has taken place since the issue of our last number. We hope in our next number to give some account of this most valuable and interesting work.

*A Recantation.*—Too much circulation cannot be given to the following paragraph:—

“THE DEAN OF CARLISLE ON THE PEW SYSTEM.—The following letter has been addressed by Dean Close to the secretary of the Society for Promoting Freedom of Worship, in reply to the request that he would become a vice-president of the intended Free Church Conference to be held at Norwich in October next, during the week of the Church Congress:—‘Deanery, Carlisle, March 22, 1865.—Sir,—Scruples which I cannot remove prevent my joining your association; I cannot, therefore, allow the use of my name in connection with it. Its main and broad object I fully approve. I believe pews and pew-letting to be the chief cause of the alienation of thousands of the middle and operative classes from our Church. Necessity, as I then thought, and the peculiarity of the case, led me to promote the erection of churches in Cheltenham supported by pew-letting. I now deeply regret it, and am taking measures to abate the mischief. I am now building a free church in this city, and a second is nearly finished, which will be nearly so (as I am told); and I never would again have anything to do with so unscriptural and suicidal a plan for raising money for church purposes.—Yours very faithfully, F. CLOSE.—Mr. E. Herford.’”

*Errata* in the paper on S. James, Bury S. Edmund's, in our last volume: P. 334, l. 38, *for* Curseys *read* Curteys; p. 335, l. 26, *for* their *read* thin; l. 34, *dele* modern.



# THE ECCELSIOLOGIST.

---

**"Surge igitur et fac: et erit Dominus tecum."**

---

**No. CLXVIII.—JUNE, 1865.**

**(NEW SERIES, NO. CXXXII.)**

---

## **DR. HEATHER ON CHURCH RESTORATION.**

[We welcome a new coadjutor in our efforts to save the remaining ancient churches of this country from ill-judged restoration. The following sensible paper has been read lately, before the Herefordshire Philosophical, Literary, and Antiquarian Society, by the Rev. W. HEATHER, LL.D., Vicar of Dilwyn, and Honorary Secretary to the Hereford Diocesan Church Building Society.]

THE title of your Society sets forth that it is not only Philosophical and Literary, but also Antiquarian in its objects. Situated in a cathedral city, which is itself the centre of a district singularly rich in historical associations, it would have been indeed strange, had the study of local antiquities not found a place in your programme. I feel, therefore, that in taking "Church Restoration" as the subject of a paper, I am walking strictly within the limits prescribed by your rules, and shall not be intruding a foreign body (so to speak) into your system. I intend, however, only to take one particular view of the subject of "Church Restoration"—the archæological. Of course this is not the only side of the question. Perhaps I may add, that in one sense, and that the highest sense, it is the least important. But the archæological point of view will more than suffice for the time allotted to me, and will also exclude the handling of topics which might provoke differences of opinion, leading to a discussion, quite out of place on such an occasion as the present.

According to the most reliable information, it appears, that there were about eight thousand churches standing in this country at the commencement of the fifteenth century. Of these churches, by far the greater proportion dated from the thirteenth and fourteenth centuries, no inconsiderable number taking us back to the twelfth century, and in some cases even to the latter half of the preceding

century.<sup>1</sup> Now, I think it would be difficult to over-estimate the antiquarian value of these thousands of venerable structures. It may be, that a considerable number of these eight thousand churches have, in the course of the last three centuries, given place to new edifices. But these re-buildings bear an insignificant proportion to the remainder, which are still standing, though in most cases grievously defaced and disfigured. It may help us to arrive at a proper conclusion, as to the value of our churches to the archæological student, if we regard for a moment the fate of another class of buildings, which grew up side by side with our churches, and see in what numbers, and in what state these have come down to us. We are told, then, that in one reign, that of Stephen, no less than eleven hundred castles were erected. From this statement we may readily infer, that at one time the face of the country was completely studded with castles. In fact, the residence of every person of any consideration, was more or less a stronghold, capable of defence against the assaults of the rude kind of warfare then prevalent. And yet how few of these castles are now standing. Herefordshire and Monmouthshire, as we all know, were distinguished by the number and strength of these fortified residences. But the keeps and towers of that unsettled age have either wholly disappeared, or present but a wreck of their former extent and strength. The need for building new ones, and maintaining the old ones, ceased, and they were suffered to fall into decay—their owners either rebuilding them altogether, or adapting them to more peaceful times. And in the case of the larger and more important fortresses, the introduction of gunpowder, the wars of the Roses, and the great struggle between Charles the First and his Parliament, put the finishing stroke to the work of obliteration. Without going further into the causes, the fact remains, that we have no complete specimens of the castles of the twelfth and thirteenth centuries. In some instances much of the old stonework may remain, and in a still greater number we may be able to trace the ground-plan of these ancient piles of masonry—but as a rule, the castles of the England of the Norman kings, and their immediate successors, have either disappeared entirely, or are reduced to beautiful and picturesque, but still ruinous, monuments of their period. Of the purely domestic architecture of the period of which I have been speaking, I suppose that there are scarcely any vestiges remaining in the whole country. The modern mansion was unknown, and the abodes of the yeomanry and citizens we could hardly expect to survive the wear and tear of four or five hundred years. With our churches it was otherwise. They were constructed with massive, although in many cases indifferently-built, walls. They were either spanned by roofs of enduring oak, or well-compacted vaulting. Powerful buttresses counteracted the tendency to outward thrust, and the whole fabric was put together, as if it were intended to serve for a long succession of generations. Our churches again were exempt from the operation of the influences, that wrought havoc and decay in the abodes of the great

<sup>1</sup> Greenstead, Essex, a wooden structure, dates as far back as the time of Edmund Ironside, 1016.

baron and his chiefs. They were not subjected to the ravaging hand of war, and have been used continuously for the holy and sacred purposes for which they were at first designed and dedicated. But it may be doubted, whether these favouring causes would have alone sufficed to preserve so generally, and so completely, the old parish churches of our land, had the accumulated experience and taste of subsequent centuries devised a style of architecture more beautiful, appropriate, and suggestive. The result is, that we have thousands of churches, in all their essential and distinctive features, in just the same condition as when they were first set apart from all common and secular uses. There is the same tower, the same walls, the same nave and chancel—and in some of the later churches, the same timber roofs, that echoed the strains of the dedication service—the silent, but eloquent and expressive memorials of the piety, munificence, conceptive powers, and large-heartedness of our forefathers; and where the original work has been modified, or added to, those newer touches often carry us back their three or four centuries.

And when we pass through the porch into the interior, how much is there to be gleaned in nave and chancel of the history of families, which in the aggregate make up the history of the nation. On the floors and walls, and often in the windows of our churches, we can trace step by step the successive generations that have lived within the parochial limits. Of course the further back we carry our research, the fewer and more illegible are the pages to be deciphered—the less numerous are the monumental inscriptions. It is really surprising that we are able to find such a number of monumental slabs and crosses, of a date prior to the middle of the sixteenth century, remaining, too, in a state of more or less tolerable preservation. I met with a gentleman the other day, who has made a considerable collection of sketches of incised monumental slabs, obtained from this county alone. Then, an examination of the interiors of our churches will throw a flood of light upon the mechanical skill of our mediæval workmen. Of woodwork we shall not find many specimens of a date anterior to the fifteenth century. We shall, however, find abundant evidence, that in the fifteenth century there must have been a considerable body of skilled carvers in wood scattered up and down the country. In many churches we meet with encaustic tiles, enabling us to form a very accurate estimate of the state of this art in the Middle Ages. The same remark is applicable to metal work, which is often of a very beautifully designed and executed description. Of stained glass mediæval church decorators bequeathed us a rich legacy, but to a very lamentable extent the hand of violence has robbed us of that treasure. Without going into further detail, I trust that I have said sufficient to demonstrate the extent and interest of the field of observation presented to the antiquary within our parish churches. And I cannot pass on, without putting in a word for the much-abused seventeenth and eighteenth centuries. I think that it is a most fortunate circumstance, archæologically, that this period was one of stagnation, as regards church building and repairing. Had it been otherwise, a vast amount of irreparable mischief would have been

perpetrated. Happily, as a general rule, they contented themselves with ceiling the timber roofs, and whitewashing the stonework. But these are evils which can be remedied. Whereas, if the churchwardens of that period had occupied themselves with alterations of a more substantial character, we should have had to deplore the complete destruction of many of those beautiful details of Gothic architecture, which we are daily recovering from beneath the plaster and whitewash with which they have been overlaid. Let us not then be too hard upon the men of the seventeenth and eighteenth centuries.

And now let us consider what claims these ancient fabrics have upon us, of this generation, and how it behoves us to discharge this obligation. And I must here repeat the reservation that I have already made—that I am dealing with this subject, on the present occasion, in an exclusively antiquarian point of view. I am of course aware that our churches would not have come down to us—except in some cases as mere ruins—unless they had been fulfilling a high and holy purpose. They have not been preserved, as interesting specimens merely, of a by-gone age, for our information or amusement; nor will they be restored by us for the benefit of the archæologist of the future; but I say, that the consideration of this side of the subject does not come within the scope of this paper. Having thus guarded myself from misconception, I proceed to inquire—What do we understand by the word “restoration?” Walker thus defines it—“The act of replacing in a former state;” it is “to give back what has been lost or taken away;” “to bring back from degeneration, declension, or ruin, to its former state.” This bringing back of a church to its former state, as it may be supposed to have appeared when it was first completed, is what we are to understand by the term “restoration.” Unfortunately, however, it is easier to enunciate a theory, than to carry it out in every-day practice. Too often architects, and church-restoration-committees, are of opinion that they can improve upon the original design, and in consequence set themselves to “improve” instead of “restore.” Architects are no doubt fond of displaying their conceptive and constructive skill, but the blame must be divided between them and their clients. Promoters of church-restoration frequently yearn after something “smart” and “neat.” But surely this thought, among others, should restrain them, that perhaps in a few days characters are obliterated from a church, which gave it a feature entirely peculiar to itself. I myself know of an instance where some of the parishioners were most anxious, while the church was under restoration, to replace three lancets of the Early English period, of singular interest, by a large geometrical window. They thought it would be a great improvement to have an imposing window at the east end of the building, and that more light would be admitted, and so on. I am thankful to say, the suggestion was not acted upon. In another case a very interesting “ambry” was partially removed, and some of the stones of which it was composed built into an adjoining doorway, just to save working fresh quoins. Here again the work of destruction was averted, but the mischief was nearly accomplished. In the same church there were extensive traces of ancient colouring, in a

tolerably complete state. The workmen were too expeditious in this instance, and the whole was scraped off. In the instances I have last quoted neither the architect nor the promoters of the work were to blame, and I only mention them as illustrations of the necessity of exercising a watchful supervision over a church, when it is undergoing restoration. But sometimes acts of vandalism are committed in mere prejudice and wantonness. I was a short time since looking over a church, upon which a considerable sum of money had been expended, judiciously enough upon the whole, but in which an oak chancel-screen of the fifteenth century was ruthlessly expelled, whilst an expenditure of some fifteen or twenty pounds would have put it into a state of perfect restoration. Perhaps the memorials of the dead run the greatest of all risks, for these can generally be removed bodily; and as it generally happens that the most ancient are incised slabs in the aisle floors—those which we can afford to spare the least are the first to go. I remember a striking instance. An incised slab of the early part of the thirteenth century was taken up, with the intention of its being preserved in another position, when it suddenly disappeared, and could nowhere be found. At last it was discovered on the side of the road, whither it had been removed, ready for carting away. An architect informed me recently, that he was not so fortunate with respect to a slab, bearing an ancient Latin inscription. It had become necessary to clean this slab, but the mason took upon himself to recut some of the letters, and not understanding the inscription, mistook some of them, and rendered the whole unintelligible. Without multiplying particular examples, it may be observed generally, that a certain class of so-called “restorers,” are too apt to re-work the stonework, blotting out every trace of the tooling of the original masons. The sculpture of the thirteenth and fourteenth centuries is “touched-up,” as it is termed—the operators forgetting apparently, that virtually the figures or carving thus dealt with is their own handiwork, and must henceforth date as nineteenth-century work, and that the long-forgotten craftsman, who first shaped it out, and clothed the rude block of stone with beauty and expression, would be unable to recognise this modern edition of his work. Window tracery, again, is removed wholesale, and the stone of the country has to give place to Bath stone—because a greater effect can be produced in this material at a less cost for labour. Timber roofs are dealt with in the same spirit. Either the old wood-work is removed altogether, or it is so wrought, and stained and varnished, that it presents to the eye the appearance of a new roof. Now it must be conceded, that this method of treating a church is not “restoring” it. It is not bringing it back to its original state. It is not preserving our archæological landmarks; but, on the contrary, giving an old friend a new face, and spoiling his countenance in the process. Instead of allowing us to hold converse with the venerable and time-furrowed features we have been accustomed to, and our forefathers likewise, it is introducing us to a nicely got-up man of fashion of the nineteenth century.

In what spirit, then, should we set about the restoration of an ancient church? In the first place it may be safely laid down that, in

taking in hand the restoration of an old parish church, we should start with a determination to introduce as little new work as possible, and to preserve intact every line and feature of the old work. And where we are compelled to replace decayed portions, to adhere strictly to the ancient examples; and if these are wanting in the church itself, to follow some trustworthy and really apposite precedent, not of the date of the church only, but also of the district in which it is situated. If church restorers were actuated by this spirit, it would preclude the chipping and paring of stonework, the planing of woodwork, and the indiscriminate filling-in of windows with new mullions and tracery. In the next place, all attempts at bringing about uniformity in the style of a church should be carefully watched. Anything later than about the middle of the sixteenth century, would, as a general rule, be well out of the way. But it is hard to understand, why the later insertions of mediæval architects should be removed, when these insertions from their long standing may well be allowed to have become naturalised as it were, and an essential feature of the building. If, for example, we have to restore a Norman church, with "Decorated" or "Perpendicular" insertions, it seems to be a tearing up of old records, to divorce the later from the former work. After a partnership extending over four or five centuries, we may be excused if we prefer considering the newer members, as having become thoroughly incorporated with the older body. I venture upon this remark, because, even at this time of day, we hear people talking about a "jumble" of styles, the main interest of a church often centring in these said "jumbles." These, then, I think, should be the leading principles upon which church restoration should be conducted. Our grand aim should be to interfere as little as possible with the old work. We should set our faces decidedly against all striving after smartening, and avoid all undue attempts at producing a dull uniformity of style.

And it will very generally be found that a loyal adherence to these axioms, will give us not only the most effective and beautiful restoration, but the most economical as well. I am acquainted with a church, which had its late fourteenth century roof ceiled some hundred years since. This ceiling was removed, the rafters were ceiled *between* instead of *under*, the whole was dressed with a coating of boiled oil, the cost not exceeding £35. And notwithstanding the roughness, and in some places unevenness of the timber, the roof is really one of the grandest, and most imposing in appearance, and is in fact the feature of the church which it spans. And in the great majority of cases it is found, that what is required in a restoration, is the removal of plaster and whitewash from the internal and external faces of the walls, together with the sweeping out of galleries, and those large and pretentious enclosures known as pews. Having thus cleansed your woodwork and stonework, the next step will be to replace the decayed or mutilated portions, endeavouring to imbue the new work with the tone and spirit of the old, rather than to assimilate the old to the new. If a window has been entirely deprived of its original tracery, frequently sufficient traces if not exact counterparts will be supplied by the same church, to suggest the proper treatment; and the same re-



mark applies to mouldings, caps, bases, and other details. Of course, where great defacements exist, or where tasteless and incongruous additions have been made, the work of restoration becomes more difficult, and will involve greater thought and skill. But if only the spirit of conservation be the leading idea of the "restorer," we need not fear as to the result.

But we are sitting in judgment on our contemporaries, writing the history of our own day—a proverbially dangerous and unthankful task :—

" Periculose plenum opus aleæ  
Tractas ; et incedis per ignes  
Suppositos cineri doloso."

Let us, then, endeavour for a moment, to anticipate the verdict of posterity, and see how we shall in all probability be regarded by the archæologists of—say a hundred years hence. Of one thing we may be certain—they will entertain the most supreme contempt for the "church repairers" of the first five-and-thirty years of this century—"restorers" in any sense of the word, they were not. It will be perceived plainly enough, from the churches built or rebuilt during that period, that whilst there was manifested a desire to revive Gothic architecture, the skill to effect this was utterly wanting. It is a curious reflection that, considering the number of intelligent and highly intellectual architects to be found in London and elsewhere, with noble examples of Gothic art on all sides awaiting their study—there should have existed such an absolute and entire ignorance of the first principles of mediæval architecture. About 1835, a movement will be perceived to have taken place. There was a sensible feeling after a better state of things. Next will be noticed a decided advance in tone and conception. After an interval, another stride will be remarked—until it will be allowed that, about the end of the first half of the nineteenth century, and during the succeeding five years, our architects had thoroughly imbued themselves with the spirit and feelings of the old masters. Bearing in mind that thirty years ago we were groping in the dark as it were, the progress effected in the interval has been truly marvellous. It has become more and more difficult to obtain a bad design for a new church, and let us also hope that we shall have less cause to lament the over restoration of our old parochial fabrics. We must be prepared then, for our future critics to find fault with much of the work which has been done, and to make merry at our earlier stumblings and failures. They will be able to point to numberless omissions and commissions, and we must be well content, if it shall be said of us that we at length attained to a fair proficiency in the work of church restoration, and laid a solid foundation for those to work upon who will enjoy the advantages of studying our failures and successes. Our period then, will be regarded as one of revival, and like all periods of revival will present a chequered history. But it may be asked, what will be the distinctive features, as regards details, of the revival of Gothic architecture in this country? We can note the distinctive features of the rise, the culmination, and the decline of the first, second

and third styles of pointed architecture. What then will be the distinctive features of the revival period? One principal feature will be the use of foreign instead of native timber—in other words the substitution of pitch-pine and red-deal for oak. Formerly such an innovation would have been contemptuously rejected, except where economy compelled the substitution. When deal was admitted, it was invariably painted, or grained, in imitation of oak. It is now felt that pitch-pine and red-deal, when carefully selected and not stained too dark a shade, are really well adapted for church fittings. In fact, pitch-pine disputes for the pre-eminence with oak, on equal terms. The next point of difference between this and former ages, that will be noticed is, the very general resort to Bath stone, more especially in the highly wrought work. Bath stone was not employed by the old builders, out of its immediate district, not we may fairly presume out of any objection to the stone itself, but simply on account of the expense of carriage. Then, the use of coloured brick for decorative purposes, will, I think, earn us just commendation. By this means the use of plaster is avoided, always an objectionable feature in a church, whilst by the judicious banding of coloured bricks a warmth is imparted to the interior, which neither stone nor plaster can produce. I trust that we shall also be allowed credit for our flooring tiles, whether plain or encaustic. The evenness, richness of colouring, and accuracy of our tile-work far surpasses the productions of the old makers. Some architects are given to reproducing the defects of the old tiles. I think this is a mistake. The old makers did their best to produce a beautiful tile, and we should do likewise. To copy and perpetuate their defects is neither desirable nor truthful. Our Broseley tiles and Pembrokeshire slates will be allowed, I imagine, to be an improvement on the stone tile covering of former days. With regard to metal work, surely the Hereford and Lichfield choir-screens will sufficiently maintain our reputation in this department. Upon the whole, then, I am bold enough to anticipate a favourable verdict from future archaeologists. I think it will be admitted that the architects and church restorers of the present day have availed themselves, skilfully and freely, of the materials that came in their way, and found them a place in the great nineteenth century revival of Gothic architecture. In one respect the antiquarians of the next and succeeding centuries will have a marked advantage over ourselves—they will be able to ascertain the most minute particulars, as to the name of the architect, the promoters of the work, and so forth. They will only have to consult the pages of the local press, and those of the London journals, which more particularly devote themselves to ecclesiastical topics, to find photographic sketches, as it were, of any given church restoration. When we remember how scant and meagre is our information as to the founders, designers, and builders of our ancient churches, and how we are only able to glean a single particular here and there—we shall be able to appreciate the vantage ground upon which our successors will find themselves.

It has been often conjectured, how many churches have been restored, and at what cost? To these inquiries no very satisfactory answer can be made. The most reliable opinion seems to be that about

half our churches have been, not "restored" as we now understand the term—but dealt with. And from my own observation in this county, I am inclined to think that this opinion is as nearly correct as possible. In Herefordshire, about half the churches have been dealt with during the past five-and-twenty years. Now, some counties are in advance of us, and others are a considerable distance in the rear, so that we occupy the mean between two extremes. I take Herefordshire, therefore, as representing the average of what has been effected. As to the question of costs we are still more in the dark. Eleven millions has been mentioned as an approximate total. Be the amount more or less, this is certain, a great work is progressing on all sides,—Gothic architecture has once more taken firm root in this country, and as far as we can judge is likely to maintain its position for a long period. At this very moment, hundreds of our churches are once more re-echoing with the workman's hammer. In our own county, especially, is this the case. Twelve churches are either now undergoing restoration, or will be commenced immediately, and I calculate that during the past quarter of a century not less than £100,000 has been expended in Herefordshire, in restoring or building churches, without taking into our account the cost of the restoration of the Cathedral.

I cannot conclude without giving expression to the hope, that those members of this Society, who feel an interest in the question we have been considering, will ever be on the alert, and protest against destruction and obliteration, should occasion arise for their intervention. The churches in Herefordshire are for the most part of early date, and their most interesting features must be known to many of our local antiquaries. Let such of you ever be ready to use your best exertions to perpetuate, and pass on unimpaired to our successors, those distinctive features, so that it may be written of us, that we were faithful guardians of the inheritance committed to our trust.

---

## STREET'S GOTHIC ARCHITECTURE IN SPAIN.

*Some Account of Gothic Architecture in Spain.* By GEORGE EDMUND STREET, F.S.A. London: John Murray. 1864.

MR. Street's long expected volume on Spanish Gothic Architecture more than fulfils our anticipations respecting it. It is of course most interesting to the student of architecture, but it will amuse less scientific readers; and its profuse and beautiful illustrations will appeal to a still larger class of admirers. The author has combined into one continuous narrative the notes and records of several visits to Spain. Entering the Peninsula at San Sebastian, he goes through Burgos and Palencia to Valladolid, thence, by Salamanca and Zamora, to Leon, Astorga, Lugo, Corunna, and Compostella. Next we are taken to Avila, Segovia, Madrid, Siguenza, and Toledo. Next come Valencia, Tarragona, Barcelona, Gerona, Lerida, Zaragoza, Tudela, and Pamplona. These towns, and many others less familiar to our ears, are

successively described in their ecclesiological aspect; and then the writer sums up his general conclusions in a final chapter. Beginning with the first invasion of the Moors in 711, Mr. Street finds that from that date till their expulsion from Granada in 1492, two parallel systems of architecture,—the Gothic and the Moorish,—flourished simultaneously in certain parts of the Peninsula, neither of them much affecting the other. It is in Aragon and Castile that the history of Pointed architecture in Spain is best to be studied. After briefly mentioning a few still earlier churches, to which a very high antiquity is popularly ascribed, but which he did not himself visit, Mr. Street tells us that the churches of San Pablo and San Pera in Barcelona, (A.D. 914, and 983, respectively,) are the earliest of which he can speak from personal examination. The first of these is cruciform, with a central lantern, and three parallel eastern apses; the roofs being all covered with waggon-vaulting. This was the favourite Spanish type of church in the 12th and 13th centuries; and there seems to be little doubt that it was derived from the trans-Pyrenæan provinces. At Gerona, in the little church of S. Daniel, Mr. Street found an example of the transverse-triapsidal plan (to use Dr. Whewell's nomenclature), which is not common out of Germany. In the 12th century the Spanish churches differed little in plan, style, or detail from those of Provence. "In some buildings the nave has usually a waggon-vault, and this is supported by half-barrel vaults in the aisles. There is no clerestory, and a central lantern rises to a moderate height; and three eastern apsidal chapels open into the transepts, and are covered with semi-domes." Contemporaneously with these churches, another Aquitanian type of church, represented by S. Sernin of Toulouse, was introduced into Spain. The peculiarities of this type of church are thus enumerated. "The groundplan has usually nave and aisles, transepts, central lantern, and a chevet, consisting of an apsidal choir with a surrounding aisle, and chapels opening into it, with spaces between each chapel." The famous church of Santiago at Compostella is one of this class. Indeed Mr. Street calls it an exact reproduction of S. Sernin of Toulouse; and, in a footnote, he asserts that both churches were certainly planned upon a peculiar system of proportions based on the equilateral triangle. Santiago, again, was copied in the cathedral of Lugo; an interior perspective of which we give, with some other plates, by the courtesy of Mr. Street's publisher. This particular view is also interesting as an illustration of the most striking peculiarity of the internal ritual arrangement of a Spanish church. Everyone knows that in a Spanish church the choir is generally at the western end of the nave, far away from the altar, with which it is connected by a narrow railed-off passage of communication. The present arrangement of Westminster Abbey would be an exact copy of the Spanish plan were the transept-screens removed and were there a narrow connecting passage between the stalls and the sanctuary for the use of the clergy. The railed-off narrow passage at Lugo will be seen in the plate. Mr. Street's remarks on this subject are most instructive:

"In all these churches the proportion of the length of the choir to that of the nave is very small. Usually the apses are either simply added against the eastern wall of the transept, or else, whilst the side apses are built on this

— 7

INTERIOR OF LUGO CATHEDRAL.







**INTERIOR OF SALAMANCA OLD CATHEDRAL.**

plan, the central apse is lengthened by the addition of one bay between the crossing and the apse. It is very important to mark this plan, because, however it was introduced—whether in such churches as that of the abbey of Veruela, where the conventual arrangement of Citeaux was imported, or in those earlier churches of which San Pedro, Gerona, may be taken as an example, in which from the first no doubt the choir was transferred to the nave, and the central apse treated only as a sanctuary—the result was the same on Spanish architecture and Spanish ritual. The Church found herself in possession of churches, with short eastern apses and no choirs; and instead of retaining the old arrangement of the choir, close to and in face of the altar, she admitted her laity to the transept, divorced the choir from the altar, and invented those church arrangements which puzzle ecclesiologists so much. In our own country the same system to some extent prevailed; but our architects took a different course; they retained their choirs, prolonged them into the nave, and so contrived without suffering the separation of the clergy from the altar they serve, which we see in Spain. In one great English church only has the Spanish system been adopted, and this, strangely enough, in the most complete fashion. Westminster Abbey, in fact, will enable any one to understand exactly what the arrangement of a Spanish church is. Its short choir, just large enough for a sumptuous and glorious altar, its crossing exactly fitted for the stalls of the clergy and the choir, its nave and transepts large enough to hold a magnificent crowd of worshippers, are all mis-used just as they would be in Spain; whilst the modern arrangements for the people—much more mistaken than they are there—involve the possession of the greater part of the choir by the laity, and the entire cutting off by very solid metal fences of all the worshippers in the transepts from the altar before which they are supposed to kneel, and the placing of the entire congregation between the priest and the altar. This digression will be excused when it is remembered how universally this tradition settled itself upon Spain, and how completely the perseverance in Romanesque traditions has effected her ritual arrangements, and with them her church architecture from the twelfth century until the present day. The long choirs which were naturally developed in England and France were never thought of there; the choir was merely the ‘*Capilla mayor*’—the chapel for the high altar; and the use of the nave as the people’s church was ignored or forgotten as much as it was—very rightly—in some of our own old conventual churches, where the choir was prolonged far down into the nave, and the space for the people reduced to a bay or two only at its western end.”

Salamanca old cathedral (of which we also give a most interesting interior view) was in building from A.D. 1120 to 1178. It is now disused, but preserved almost intact, in close connection with the much larger sixteenth-century New Cathedral that overshadows it. We may here say that the ground-plans, with which this volume abounds, are of equal interest to the perspectives: but as they are all of them lithographs we have not been able to borrow any of them. The dome over the central crossing, which is shown in the plate, is most beautifully and originally treated. In the French originals the domes spring immediately from above the pendentives, and are consequently dark and gloomy. The Salamanca architect boldly added a kind of arcaded and pierced tambour: providing for the additional pressure by building against the four external angles very massive circular pinnacles. Mr. Street remarks that this example probably points to the real solution of the problem of such a Gothic dome as we hope to see some day attempted. We hope that it will yet fall to

his lot to rival and surpass the dome of Florence. In the plate the painted retablo will be noted. Unlike most Spanish examples, it does not in this church cut off the apse, but is fitted into its curves with excellent effect. Salamanca, with Tarragona, Lérida, and Segovia, represent most fitly the early development of Spanish Pointed. The churches of Toledo, Burgos, and Leon, on the other hand are noble specimens of imported French architecture. Midway between these classes stand Sigüenza, Avila, and Tarazona, which seem to our author more genuinely Spanish than any other. We subjoin some description of Sigüenza.

"The plan here consists of a nave and aisles of only four bays in length, but the dimensions are so considerable that the interior does not look short. Two western towers are placed at the angles, touching the main walls only at one corner, and giving consequently great breadth to the façade. There are transepts and an apsidal choir, with an aisle, or procession-path—and no chapels—all round it. The choir is old, the procession-path of Renaissance character, and it is clear that when first built this church had no choir-aisle with surrounding chapels, and it was, I have no doubt, terminated in the usual early Spanish fashion, with three eastern apsidal chapels. . . . A very small portion—if indeed any—of the work of the first bishop now remains. There is one fragment of Early Romanesque work to the east of the cloister, which no doubt formed part of it; and it is just possible that the three enormous cylindrical columns, which still remain in the nave, are of the same age. If this be so, I should be inclined to assume, that the choir only was consecrated in A.D. 1123, and that the nave was commenced and carried on very slowly, until, as the style developed, the simple cylindrical columns were abandoned for the fine groups of clustered shafts which are elsewhere used. The general style of the church is a very grand and vigorous First-Pointed, early in the style, but still not at all Romanesque in character; and I know few interiors which have impressed me more with their extreme grandeur and stability than this. The truth is, that the somewhat excessive solidity of the work—as heavy and ponderous in substance as the grandest Romanesque—is singularly noble when combined as it is here with very considerable height in the columns and walls, and with fine Pointed arches, early-traceried windows, and good sculpture. Unfortunately this massive grandeur is only a matter of envy to a wretched architect in the nineteenth century, whose main triumph, if he would prosper, must be to use as few bricks and as small fragments of stone as he can, to the intent that his work should certainly be cheap, and in forgetfulness, if possible, that it will also certainly be bad! Here, however, the architect wrought for eternity as far as was possible, and with a success which admits of no doubt and no cavil. He has been singularly fortunate, too, in the comparative freedom from subsequent alterations which his work has enjoyed. The Renaissance procession-path round the choir, which is the most important addition, certainly spoils the external effect; but it is hardly noticed in the interior, until you find yourself under its heavy and tame panelled roof, and outside the solid wall which still encircles the ancient apse."

Burgos and Toledo are better known by drawings and photographs than any other Spanish churches. But they are exotics. They are clearly, as Mr. Street abundantly proves, French churches transplanted. But, as he acutely points out, in both churches a certain Moresque influence made itself felt in the peculiar treatment of the triforia. Toledo is said to surpass all other churches in Christendom in the beauty and scale of its plan, though it is rather deficient in

height. The first stone was laid in 1227. Wider than any other church, except Milan and Seville, Toledo measures 178 ft. across. Its length is 395 ft.: and the nave, from centre to centre of the columns, is 50 ft. 6 in. The plan, originally, consisted of a nave with double aisles, seven bays in length; transepts not projecting beyond the aisles; a choir of one bay with a chevet of five bays, double aisles surrounding it, and a range of chapels, alternately square and circular in plan, between the external buttresses. The exterior is miserably injured and modernised; but the interior is nearly perfect and most impressive. Mr. Street was treated with rudeness by the canon in residence: and revenges himself by describing the choir-boys playing about the cloister "in red capotes and white-laced albs," and by recording the "intolerable stench which everywhere pervades these ecclesiastical tenements." The Moresque influence in the triforium appears to be the introduction of the horse-shoe outline in the cusping of the arcade. The painted glass remains uninjured in this church: but the mural painting has almost entirely disappeared. The following passage describes the solemn worship of this magnificent church: and suggests a treatment of our own interiors, for which much is to be said. But Mr. Street forgets the extreme length of many of our Lessons.

"The stateliness of the services here answers in some degree to the grandeur of the fabric in which they are celebrated. At eight o'clock every morning there appears to be mass at the high altar, at which the Epistle and Gospel are read from ambons in the screen in front of it, the gospeller having two lighted candles; whilst the silvery-sounding wheels of bells are rung with all their force at the elevation of the Host, in place of the single tinkling bell to which our ears are so used on the Continent. The Revolution in Spain, among other odd things, has enabled the clergy here to sing the Lauds at about four o'clock in the afternoon, instead of at the right time. The service at the Mozarabic chapel, at the west end of the aisle, goes on at the same time as that in the Coro, and anything more puzzling than the two organs, and the two choirs singing as it were against each other, can scarcely be conceived. There are neither seats nor chairs for the people; the worshippers in so vast a place seem to be few, though no doubt we should count them as many in one of our English cathedrals. I always wish, when I see a church so used, that we could revive the same custom here, and let a fair proportion, at any rate, of the people stand and kneel at large on the floor. Our chairs, benches, and pews are at least as often a nuisance to their occupiers as the contrary; and for all parts of our services, save the sermon, all but superfluous. Some day, perhaps, when we have discovered that it is not given to everyone to be a good preacher, we may separate our sermons from our other services, and may live in hopes of then seeing the floors of our churches restored to the free and common use of the people, while some chance will be given, at the same time, to our architects of exhibiting their powers to the greatest advantage."

Leon cathedral is another noble French church: though quite unsuited, by the hugeness and multiplicity of its window-openings, for the climate of Spain. Moreover the design was too ambitious, and the church has failed. Mr. Street tells us that he visited it a year too late: for he found that the south transept had been pulled down, to save it from falling, and was being rebuilt, in miserable fashion, by a Madrid architect. In style Leon cathedral most resembles the cathe-

drals of Amiens and Rheims and the later portions of S. Denis. Its probable date is 1250. The church is described as a mere lantern, with scarcely a yard of unpierced wall anywhere. But the painted glass is beautiful in itself; though it does not atone for the mistake in design. The following is an excellent piece of architectural description and criticism.

“ The feature which most struck me in this cathedral was the wonderful lightness which characterises its construction in every part. The columns of the nave are of moderate size, and the arches which they carry very thin, whilst the large and lofty clerestory, and the triforium below it, were both pierced to such an extent as to leave a pier to receive the groining smaller than I think I ever saw elsewhere in so large a church. There are double flying buttresses, one above the other, and the architect trusted, no doubt, that the weight of the groining would be carried down through them to such an extent as to make it safe to venture on as much as he did. Moreover, he was careful to economise the weight where possible; and with this view filled in the whole of his vaults with a very light tufa, obtained from the mountains to the north of Leon. In short, when this cathedral was planned, its architect must either have resolved that it should exceed all others in the slender airiness of its construction, or he must have been extremely incautious if not reckless. It is not a little curious that in France, at the same time, the same attempt was being made, and with the like result. The architect of Beauvais, unable to surpass the majestic combination of stable loftiness with beauty of form, which characterised the rather earlier work at Amiens, tried instead to excel him alike in height, and in lightness of construction. No one can pretend that he was an incompetent man, yet his work was so imprudently daring that it was impossible to avoid a catastrophe; and we now have it rebuilt, to some extent in the same design after its fall, but with so many additional points of support as very much to spoil its symmetry and beauty. Here, then, we have an exactly parallel case; for at Leon, no sooner was the church completed than it became necessary to build up the outer lights, both of the clerestory and triforium, to save the work from the same misfortune. Nor was the precaution altogether successful, for, owing almost entirely to the over hazardous nature of the whole construction, the south transept had recently, it is said, become so dangerously rent with cracks and settlements, as to render it absolutely necessary to rebuild it; and the groining throughout the church shows signs of failure everywhere, and this of serious, if not of so fatal a character.”

We need not follow Mr. Street in his description of Burgos, which he considers generally inferior to Leon, and wanting in scale, though it is particularly interesting for the successive additions and alterations that it has received. Our space compels us to postpone to our next number an account of the later Spanish developments of architecture: which, however, are more interesting than any other, inasmuch as they help to show what could be done, and ought to be done, among ourselves, for providing for our crowded towns large churches, in which every one can see the altar and hear the preacher. Meanwhile, we may observe that Mr. Street has not forgotten the furniture of the churches which he has visited. In this department Spain is marvelously rich. Immense retables, full of sculpture and paintings; magnificent choir-stalls; lecterns and eagles of fine design and great size; remains of ancient fittings for altar-curtains; “ wheels of bells” for use at the elevation; and mediæval organs and organ-cases; are described over and over again in these fascinating pages. Then again



monuments of all ages abound, and chapter-houses and conventual buildings remain almost uninjured, even if desecrated. In particular, metal rejas,—that is screens and parcloes,—reached a rare perfection in Spanish ecclesiastical art. Mr. Street does not seem to have often gained admission to the sacristies or treasuries of the great Spanish churches: or else he found nothing in them to remark upon. Iron pulpits, or ambons, are not uncommon in Spain. Two such will be seen in the view of Lugo cathedral, which we have borrowed. We are almost doubtful whether this hint ought to be given to our own metal-workers, lest they should abuse it.

We warmly congratulate our friend Mr. Street on the completion of this most important contribution to ecclesiological literature. It is evident that he has worked as hard in his holidays as most men do in their stated times of professional labour.

---

## THE ART AND THE ARTISTS OF GLASS-PAINTING.

*Read at the Exhibition of the late Mr. Winston's drawings by the Archaeological Institute, at the Rooms of the Arundel Society.*

GLASS-PAINTING has been a neglected, but not a lost art: we only know it by sight as it was developed under Christian influence. The character of its early work was vigour, of its middle age grace and exceeding beauty, and of its end sensuousness dying in exhaustion. Its three phases under Gothic, Italian, and Flemish influences were like the passing of a day, solemn at its dawn, bright and glowing at its noon, and gorgeous as it sank into the shadows of its end.

It has not yet, in our time, recovered the place among the arts which it once possessed. It is known and understood, though perhaps only by a few, as well as it was in its palmiest days; its materials are as perfectly manufactured, and there are workmen as well as ever versed in its technicalities, and artists as capable as ever of using it as a means of artistic expression. Its history, too, has been well written, the names of those who most excelled in it are known, and the incidents of them and of their patrons—of how, and when, and where they worked, are scattered up and down the literature of Christian art. Indeed, it is a fact, that all the curiosities and processes of the art and the manufacture of its materials have been preserved in such abundance to our own times, that, however little it may have excited the interest or attained the perfection of its former days, we have no more reason to call it, or allow it to have ever been, a lost art, than we could predicate the same about sculpture or painting, because our own days may not have produced in either of those arts such giants of genius as we still look back to as our masters. But though this be the case, it is still held in low esteem by very many who have given their leisure to the study of the arts. I think that a better knowledge of the subject would lead to a very different opinion, and that such better informed judgment would be an invaluable en-

couragement to the practical artist. It would afford him the scope which he needs, and the means he desires to assert for himself and for his art the position which they are both capable and worthy to fill.

An artist has a hard task at all times. To embody the thoughts of his heart, and to reproduce them by the cunning of his hands, is hard enough; but it is harder still to work for masters ill acquainted with the difficulties and limits which his peculiar art imposes on him. No one has felt this more strongly than that gentleman whose drawings are now exhibited to you. Mr. Winston's name must ever stand at the head of those who, in their various ways, have revived the art of glass-painting in this country.

There could be few subjects more fit than this to draw together the members of two archæological and art-loving societies. I wish that the Institute and the Arundel could combine their influence to elevate the tone of this admirable art in England. The drawings on these walls illustrate but a small part of it. The first of Mr. Winston's drawings is dated 1830. When it is borne in mind how very little was known or thought of the subject at that time, and how indefatigable was Mr. Winston's industry in his profession as a barrister, these drawings must rise in your estimation.

I am painfully conscious that my audience is more learned in archæology and more versed in the arts than I am. I trust, however, that I may best fulfil the object of those who desired me to address you, not so much by lingering on any one point in the subject, as by offering you a broad sketch of the whole ground which it covers; and thus serve to bring it back to your memories and revive your interest in it.

The subject is not easily divisible, because its art and its archæology intermingle at every step. But, to maintain some order, I propose to offer you three rapid sketches—1st, of its materials and styles; 2ndly, of its literature and archæology; and 3rdly, of its office as one of the fine arts, and the place which it should occupy among them.

First, then, about its technicalities. Glass-painting, as distinguished from enamelling, is executed with materials ready coloured to the artist's hand: he cannot alter their hues nor lighten them. A glass-painter who has bad colours in his works is blameable, not for making, but for choosing them. Glass itself is a fused compound of silica and alkali. Various qualities are given to it by adding to it minerals, earths, and metals; and colours are given to it principally by metallic oxides. Its extremes in qualities are between the opaque coloured ornaments of Egypt and the water-glass of the modern wall-painter. The old ruby was produced mainly by oxide of iron and copper. This was a source of great disappointment at the time of the French Revolution, when it was proposed to melt down the ruby in the old church windows, to extract the gold of which it was supposed to be made. Gold does produce ruby, but it is not necessary. Green is produced by oxide of copper; amethyst, by manganese; yellow, by iron and orpiment and silver; and blue by oxide of cobalt. But the colour depends on very much more than these simple compounds; on the way they are handled, on the heat of the furnace, and the time they are exposed to it, &c. So great is the nicety required to produce the

quality and colour of glass fit for the painter, that it must be regarded as one of the most delicate of the technical arts.

There are three kinds of coloured glass:—1, in which the metallic oxides are compounded with the body of the glass itself, which is then termed *pot-metal*; 2, where the coloured *pot-metal* is coated upon pure white glass, which is then called *flushed glass*; and 3, where the surface is subjected to stains fused into it.

The rich effect of ancient glass results from the large admixture of what a modern manufacturer would call impurities. The thin poverty of modern glass is due to its chemical purity. The former is like the texture of well-grained canvass to paint upon; the latter is like the unsuggestive flatness of hotpressed letter-paper. Our love of perfect technicality has often been the ruin of our arts in England. This letter-paper style of glass was the only material available for painting when Mr. Winston threw his energy into the subject. Against this he at once waged war. Glass-makers may have known how to make it otherwise, but they did not, and they would not. It was very much due to Mr. Winston's pertinacity that they were induced to do otherwise. The right material can now be got; but even now it will only be got by pressure on the manufacturers. The peculiar texture and tints are out of the common way; they need special attention, and therefore special payment.

Mr. Winston's drawings illustrate three styles in which these materials were used—the mosaic, the enamel, and the combination of the two. But there are other methods of using glass than these.

It happens in this, as in many other things, that extremes meet. The system of glass-painting which characterized its decline was that of enamelling; but it happens also that that was the first method of producing its pictorial effects. The ancient Roman and Greek methods of enamelling were identical. Heraclius details the process of one, Theophilus of the other. Coloured glasses were ground down to the finest powder. The subject of the picture was drawn on a plaque of opaque glass. The coloured powders were then painted on to their proper places with gum-water, and fused upon the surface. Suetonius describes the poet Horace's bedroom as ornamented with many round slabs painted in this way. The Italian antiquarian, Buonarotti, has given a very interesting description of one found in the cemetery of S. Agnese at Rome, in 1618: it was in good preservation. I must quote a part of his description of it, to give you an idea of the great beauty to which that first style of glass-painting had attained. The ground of it was blue. Within a border of arabesque there was a group of figures; one of a young woman with children about her, and other picturesque accessories, was enamelled in gold. Near them was the figure of a man, with drapery partly gilt, and partly silver rayed with purple. Some water running from an urn was of a tender sea-green colour. The fruit which the girl carried in the folds of her tunic were red and gold, and other fruit in a cornucopia were of their natural colours. The winged genii of the arabesque were enamelled in green and gold and crimson.

Here was an enamel glass-painting worthy of its art; the first of all its methods, and one of the most beautiful.

Another method of picturing glass, much used in those early days of the art, was by etching subjects on gold. Opaque glass of a dark colour was covered with gold leaf, and etched upon, showing the dark ground of red, blue, or any other colour through: a couche of pure glass was then fused over the surface, to preserve it. This was a method of general use and of great antiquity: specimens of it were found in the ruins of the Temple at Ephesus.

There is not time now to allow a delay on that period of the art, about which only a few definite notices remain. Statius' description, "*Effulgent cameræ vario fastigia vitro*," is one of decoration, not of fine art.

We must come at once to the art under Christian influences. It is then that we first hear of it as painted in translucent windows.

There is every probability for supposing that the first painted glass was treated no otherwise than as the curtains, or talc, or parchment had been treated, by which windows were protected, before glass became sufficiently common for such use; that it was relieved, as they had usually been, with ornaments drawn upon it with common vehicles of gum, or egg, or size. This would, however, be very perishable; but there was a simple and effectual remedy at hand. The method of powdering glass which I described just now, and of fusing it upon the surface, was in common use; as, for instance, in preparing the surfaces of mosaic tesserae. With this, of any dark colour, the lines of the design were drawn upon the coloured window glass, and then burnt in. The picture was then complete; and such has been the method of universal use from that time to the present day.

One of the greatest charms of ancient art has always been in the record it has kept of its age and of its authors. It has been the breadth and variety of this sentiment which has made it sacred.

Glass-painting (in its proper use) has ever been the handmaid of architecture. Its duty has ever been to fill up one of the many offices of that great master art. Our first acquaintance with it was at that time when Christian architecture was becoming a reality. At that time the aspect of all art was turned towards the East. The more carefully one investigates the early development of that architecture, the less able one is to resist the conclusion that it was greatly due to oriental influences. An interest of romance had been excited towards the East, which had affected the whole sentiment of the Christian world. I am *not* now referring to the Pointed arch—that followed soon afterwards.

Rome had never had much art influence: what it then had, in the eleventh century, was Byzantine. Christian architecture was developing in Europe. In every line of it—in the turns of the carved foliage, in the conventional sculpture, the wiry draperies, and the figures, even to the way in which their hair was matted in ropy plaits on their heads—was all Byzantine. There had been local schools and native artists, no doubt, all over Christendom; but the first influence in the new direction was from Constantinople. The steps in that influence seem to me most clear: first through Ravenna, afterwards through Venice, and both from the East. If I feel this strongly about the architecture, I feel it equally so about the glass.

The earliest authenticated glass we know to be of about the middle of the twelfth century. The characteristics of the windows of that age were rich diaper patterns, enclosed in broad borders of interlacing design, deeply coloured. They were essentially oriental in spirit, though not repeating a line or pattern of any oriental original. They bear the impress of being reminiscences, not copies; they seem to fill up one's idea of the impression which oriental art would produce in the mind of the severer and ruder artist of the West.

Sculpture was the first art to emancipate itself from this influence. Glass soon followed; and by the end of the thirteenth century the independent Christian sentiment became supreme. The Teutonic and allied races then took the lead in art.

The one great move from the style of the thirteenth to that of the fourteenth century was from exclusive conventionalism to nature. The ornamental foliage of the mediæval styles illustrates charmingly the expanding sense of their arts. At first we find none but crisp conventional leaves curled inward, unrolling themselves like the fronds of a fern in its first growth. Then begins the early Gothic trefoil, scrolling about with its half-opened buds; and then the crumpled thorn-leaf, as it grows on the hawthorn in early spring. Then, with the fourteenth century, come in full beauty the expanded maple-leaf, the pea with its pods open, the summer daisy, and the oak-leaf with its acorn; and last of all the bunches of autumn grapes and vine-leaves, and the full-blown Tudor rose.

To verify the dates of glass-paintings is not an easy process. Mr. Winston, however, was a master of it. For instance, the great east window at Gloucester Cathedral, which is not only the largest but one in England, I believe, but one of the finest specimens of old glass—there is no reliable record of its history. But Mr. Winston has so elucidated it as to leave no shadow of doubt as to who were the principal persons interested in it, the one for whom it was done, and the precise year in which it was erected.

It may be necessary to allow that there are distinct styles in this art, merely for the sake of description. Those so-called styles are, however, but faint curves in the course of one long stream. Like other streams, it was narrow and bright at first, broad and muddy at last, and the curves of its progress too gentle to be noticed until you had passed them. The architectural ornaments and heraldry they may contain do not alter the styles as a matter of painting. In mediæval glass they serve to mark periods very distinctly, but so do many other qualities, such as the texture of the glass and the quality of the colours; but these various notes of distinction do not change together, but lap over and intermingle. There are other tests of date also, such as the general composition and schemes of the entire windows, and the mechanical treatment of the materials.

The best way to look at glass as a matter of archæology is this: to take the art itself as one unbroken stream of gradually improving design; note that the glass itself deteriorates in effect as the quality improves; use the devices of heraldry, the forms of architecture and the details of costume, all three of which are marked clearly by correlative history. But in dealing with windows it is not always that

you find such easy guides as these. There are others in which you can confide when there is neither heraldry, nor costume, nor architecture to help you. Among them, more particularly, is the technical handling of the artist: this is hardly to be taught by description. I doubt the possibility of making a perfect comparative anatomist by all the books Professor Owen could write. Even in this small subject, personal observation is the only teacher. A few broad landmarks, known to all, can be taken, and filled up by individual notice. There was a peculiar colour called by the old writers "*membraneum*," a sort of light brown chocolate, used for the nude parts of figures: this was seldom used so, if at all, after the year 1250. Yellow stain, as distinguished from yellow pot-metal, was not used till some years after 1300; the same on the outside of blue glass, to tinge it green, not till about 1340. Ruby glass abraded not till the same date; and so on.

There can be no exact year, or even group of five or ten years, given to any of these matters. You have, however, by these many several modes of computation a number of sliding scales; and by putting them together you can most nearly attain to the truth.

Then, with regard to the painting, there are three distinct methods of putting on the shadows. The first, till about 1250, was by broad and narrow lines; the broad ones being commonly smeared down in parts, as if done with the side of the brush, and then worked into shape to suit the fold of drapery, the narrow line was inside, acting as a modification of the broad one, to give in the space between them an idea of reflected light, and sometimes *vice versa*. The second system of shading till the latter part of the fourteenth century was with the same lines as before, only stippled off and smoothed away, with here and there sharp lines firmly drawn to give vigour and crispness to the draperies. The third system was by shading the whole glass over tenderly with transparent hatchings or stippling, and then scraping away all the parts intended to be light.

These are but the very broadest outlines of the subject. Each branch of it progressed as time went on, but not always to improve. Up to this point, however, glass-painting had been genuine. The painters treated their glass as if they loved to feed their eyes on its coloured light. If they shaded it, it was with a refined partiality, to make the whole effect more brilliant. When in after days they tried to make their glass serve the purpose of artistic vanity rather than the more sacred purpose of the light of heaven, the art declined, and what had been born as a thing of light then died in shadows.

One matter I have not yet mentioned as a characteristic of style or period—I mean composition. There was but little of this, and but little regard paid to the grouping of figures, or massing of lights and shadows till quite the latter part of the fifteenth century. In works of that period there are some fine examples to be met with of balanced arrangements, and subjects counterchanging in type and antitype and so forth. But that would be a branch of the subject far too large to be touched upon here. We may notice, however, three or four very marked distinctions of periods in the composition of windows. The first is that of medallions of small subjects on rich mosaic grounds; the second, large, single, or grouped figures under canopies, or alone



without accessories on a grisaille ground, a little colour being thrown in behind them by way of support; the third style is that of panels of crowded figure subjects, filling the whole window. It was not till the latter part of the fifteenth century that the painter transgressed the laws of the architect, and spread his subject across the mullioned division of the windows.

But there was one subject which seems to have transgressed this rule of composition from the earliest times. I mean the Jesse tree. It did not however really so, for although it spread over an entire window, each figure was isolated, and had no reference by action or expression to any other, certainly not the least so in the earlier styles.

This has been the favourite of all subjects in glass-painting and in sculpture at all periods of Christian art. I have tried in vain to trace its origin. It is hardly possible to believe that one small slab of marble should have given the suggestion for the composition which early became universal over Christendom, but I must describe one as a matter of curiosity, as giving a perfect picture of a tree of Jesse. The slab of marble is long and narrow, at the bottom there is the figure of a man leaning on one elbow, from below him starts the stem of a tree which breaks away in branches on each side, inclosing his body in a vesica, and meeting over his head; from these stems break out right and left scrolls enclosing half figures, sort of busts, each holding some symbolic attribute, and connected by a branch with the central stem. Small scrollage and leaves fill up the entire ground with birds and griffins and little animals interspersed about it. This continues the whole length of the subject upwards, but in the middle is a larger opening of the scrolling foliage, containing the half figure of a beautiful young woman with a little child on her breast; and quite at the top the tree opens its branches into a large vesica in which two male figures stand side by side with the head of the third between them. The spandrils of the vesica are filled up with four symbolic figures. So we have Jesse at the bottom, his tree and genealogy carried upwards, with the blessed Virgin and Child in the middle, and the emblematic expression of the Blessed Trinity at the top. The hippogriffs and birds and scrolls, &c., correspond with what one finds on early Gothic work of this subject.

But this slab of marble is of pagan work, possibly even before our era, and the subject is that of Apollo and Marsyas, the woman and child being Latona and the infant Apollo. It is in a chapel of the Vatican, called that of S. Maria della Bocciaata.

Such things are mere hints, but not to be despised. The effect of a few fragments of classic art in the Campo Santo at Pisa upon Niccola Pisano, is well known. It was the renaissance of art in Italy; and in other cases than his such small works as I have described may have sufficed to suggest the form for the artistic expression of a prevailing and popular idea.

The literary notices of this art are very numerous. They occur in local histories and in biographies, often where least expected; they abound in rolls and archives of ancient establishments, recording the names of the artists, the patrons, and the subjects, and often the con-

tract of price and the time given for the work. There are also many works devoted to it alone, some about its materials and processes, some about its art and archæology.

In sketching the development of this art, I have already referred to a few only of the notices of it in the late Roman and early mediæval writings.

One of the most curious and interesting episodes in the history of mediæval art, is in the early records of the Convent of Monte Cassino, in the works of Leo Marcellinus, a Bishop of Ostia and Abbot of the Convent.

The curiosity of this notice for us, lies in his recording the only known instance of glass windows in western Europe being made after the exact fashion of those in the east. Among the earliest oriental windows in which there is any evidence of the use of glass, are those of S. Sophia. These windows consist of a network of pierced marble, the thin slab which fills the window space is pierced with small square openings, and, by the report of an architect lately sent to examine the buildings at Constantinople for the Russian Government, we learn that these openings are all rabbeted to receive glass. This method of constructing windows is peculiar to Moorish architecture. It is found in the earliest remains of it, as in the mosque of Amrou at Kairo, of the seventh century, though without evidence of glass in that case, and in the Suleymanhia of Constantinople, built by Suleyman the great, in which glass remains. There is a drawing in this room of a piece of glass of this kind of more modern date brought by an English gentleman from Cairo a few years ago.

Windows of this construction were made in two planes, one level with the outside of the wall, the other on a level with the inside. The most beautiful of them all appear to be those of the Mosque of Omar at Jerusalem. The glass is inlaid in a diaper pattern in a framework of plaster level with the interior wall, and protected outside by a reticulated arrangement of tiles. The glass is very thin. Depth of colouring does not necessarily depend on the thickness of glass. The deepest ruby is hardly more than the eighth of an inch thick in Gothic glass, strengthened by being spread on a basis of pure white. The oriental glass is simply the ruby without the white addition to it. So too is the blue. That thin glass was set in frames moulded to many patterns. In the ancient mosques the framework was in marble, but, like all things modern, it was afterwards moulded in plaster. The glass was cemented to the back of the framework with colours arranged according to the device of the marble or plaster frame. There were no figures. The devices were of flowers, vases, scrollwork, and geometrical designs. For protection's sake and for external beauty, these delicate windows were protected by an external framework of marble or of inlaid tiles with openings sufficient to admit and modify the light. The only case I can discover of this system of window and use of glass in Christian art of Western Europe, is in the record of the Convent of Monte Cassino. Its historian Leo, the abbot, describes the windows in the nave and the sanctuary and aisles. He is recording the rebuilding of the Convent by the abbot "Desiderio," between the years 1050 and 1071. He

says that artists were obtained from Constantinople who were expert in the art of glass and mosaic. He describes the glass windows of the nave and sanctuary as set in lead and strengthened with iron bars, but that in the aisles on each side the windows were worked in plaster in patterns equally beautiful as the others. These last were precisely of the same kind as the oriental windows which I have described. The whole is a most interesting record, and goes into minute details of the abbey; both for archæologists and lovers of old art quite invaluable.

It is not till the end of the eleventh or beginning of the twelfth century that we find any professed treatises of glass-painting. Notices of coloured glass in windows had been very frequent before that time, but not of their representing pictorial subjects. S. Fortunatus, Bishop of Poitiers at the end of the sixth century, wrote of the effect of coloured glass in the interior of the church of Notre Dame built by Childebert. Ciampini quotes an inscription found in the Basilica of S. Agnese, built by the emperor Honorius at the end of the fourth century, describing the magnificent effect of the glass in the windows. After that date notices of that kind become very common.

The earliest notice yet known of a picture window is of the year 855, or between that and 858. Gregorius, in his history of mediæval Rome, produces a passage from the pontificals recording the restoration of the church of S. Maria in Trastevere by Pope Benedict VIII. in 855. It was on the site of the first Christian church that had been built in Rome by Pope Callixtus. The windows are there described as "*fenestras vero vitreis coloribus et picturâ musivi decoravit.*" This description of a picture mosaic in transparent glass is precisely what might have been expected as the first form of picture windows. Coloured glass tesserae had by that time superseded stone and marble for inlaid wall-mosaics, wherever there were means to afford them. It is impossible to suppose that in the studied beauty of such a basilica as that of San Paolo fuori le Mura, the windows described as being of glass of many colours, would have been a mere network of confusion without device. They would rather have represented in transparent glass the ornamental patterns common to the architecture, the walls, and the pavement. It is satisfactory, therefore, to read a quotation which corroborates so natural a deduction.

The makers of the glass mosaics were the same as the makers of the glass windows, the work being in the one case opaque, in the other translucent. The earliest description we have of actual subject in a window is of about the year 1052. It was at Dijon, and represented the mystery of S. Paschasius, who had died at the end of the ninth century.

The earliest treatises on glass-painting are compilations from older works, recording the traditions of Greek and Roman art. Those of Heraclius, and Theophilus, and the *Mappæ Clavicula* are of this kind, and many others. The three I have mentioned are much of the same age, and, without controversy, may be assigned to the eleventh and first half of the twelfth century. They contain much detail of the ancient art of glass-painting, with much curious information about various other arts. They exhibit the artist of their day, as it would be better

if our artists more often were, not merely using materials, but acquainted with every detail of their manufacture, and neither ashamed of dirtying their fingers nor afraid of burning them. The second Book of Theophilus is entirely devoted to glass-making and painting; Mr. Winston has given in his second volume an excellent translation of it, with explanatory notes. Theophilus gives special honour to France in the art of glass. Filiassi, in his *Saggio sull' antico commercio*, records the circumstance of Greeks having been sent to France to work in glass in the year 687. Other very early notices of glass in France are numerous. I have already mentioned one or two of them. Bede has recorded its introduction from France into England early in the eighth century in the Dioceses of York and Durham. The glass of Rivaulx Abbey was brought from France in 1140. There is no record where the glass was made which William of Malmesbury describes in the choir of Canterbury Cathedral. He died before 1150. Those windows must have perished in the fire which destroyed the whole of the choir in 1074, about thirty years after William of Malmesbury's death. They were most probably French, like those of Rivaulx Abbey. It was about the middle of that century, i.e., before the destruction of those first windows of Canterbury, that the famous Abbé Suger collected glass painters from all countries to fill the windows of S. Denys. It has been inferred from this, even by French antiquaries, that the art had declined in France, so many foreigners having been employed by him; but I would rather infer from it the exceeding care taken by him, and the great interest so early developed in France for that peculiar branch of art.

It would have been in that school that the earlier English glass-painters would have had their education. Theophilus was probably writing his book at that time.

At about that period there is a remarkable notice, as early as A.D. 1134, in the cartularies of the Cistercians, one of the severest of the monastic orders, directed against the use of painted glass as a thing of too great luxury and indulgence. The quotation is this, "*vitree albæ fiant et sine crucibus, et picturis.*" It leads to an inference that painted glass was otherwise in most common use and that theirs was one of guarded exception.

From the numerous records which remain of that period we infer that this art was the favourite one north of the Alps, as Mosaic and Fresco painting was south of them.

The best coloured glass for painted windows in Italy, called "*smalti*," was brought from France and Germany, and the artists who established schools of glass painting, and executed the finest works in Italy, were either natives of those countries, or had learnt their art in them.

At Venice and Murano little attention seems to have been paid to glass-painting, and the glass made there for that purpose was proverbially bad.

So much has been written of the biographies of Italian artists that if this art had been a favourite with them we must have heard of it.

In the thirteenth and fourteenth century there was a school of this art at Pisa. Many, if not all, of the windows of the Campo Santo were

filled with painted glass, and the names of some of the painters of them are mentioned. Marchesi's biography of the Dominican artists, a charming book for all who love the annals of early art, is probably known to you. He mentions a good deal about glass-painters at Venice and elsewhere. Fra Bartolomeo, a monk of the Dominican order at Perugia, at the end of the fourteenth or beginning of the fifteenth century, appears to have been the first Italian glass-painter of real eminence.

The greatest impulse given to this art in Italy was due to men of northern birth or education. Even at Venice a German monk of the minor order of Franciscans, who was known as the "*Frater Teutonicus*," seems to have been the leading genius of his art there at the early part of the fourteenth century. His works were so much esteemed as to become models of the art, and the copies are especially described as being carried out in due respect to him, painted in his manner, "*pictæ ad modum Teutonicum*."

In Baldinucci's life of Lorenzo Ghiberti is given the history of the painted windows of the Cathedral at Florence. Ghiberti was not only the greatest sculptor of his time, but a glass-painter. "Being curious," as Baldinucci describes him, "in everything appertaining to the arts, he turned his attention to the noble work of that kind of painting which is called the mosaic of coloured glass." This is a remarkable expression, "*quella sorta di pittura che dicesi musaico di vetri colorati*," as correct in its definition of the art as of its technicality. Ghiberti, dissatisfied with Italian glass and glass-painters, having heard of a Florentine who had learnt the art in Lubec and was then living there, represented the case to the council of the operai. In Lastri's work, called the "*Osservatore Fiorentino*," of the last century, (a mine of curious information on art and archæological subjects,) there is given the text of a document drawn up by that council of artificers, in 1436, resolving that this famous glass-painter should be invited to Florence to paint the window in the cupola of S. Maria del Fiore; that he should be brought with all his family, without cost, from Lubec, and be protected from all harm and loss, that he might work in security, and that his art might reflect honour upon his native Florence. Ghiberti designed all the windows but one, and this Livi da Gambasso painted them in his German manner. The remaining window, representing the coronation of the Virgin, was designed for him by Donatello.

There is an interesting description in Lastri's work of a convent at Florence near the Porta a Pinti, destroyed at the time of the siege, formerly inhabited by a religious company of glass-painters. He calls them, "*Fрати dipintori di vetri da finestre*." Among others who lived with them and designed for them was Pietro Perugino. Fra Granacci used also to make their cartoons. The monks were good chemists; and even their Prior used to occupy himself in grinding ultra-marine for Perugino's frescoes. The cartoons which Perugino made for these glass-painters are recorded as being those for the Duomo, the Or San Michele, and the Certosa. (Lastri calls these cartoons "*Pitture ad ornare i vetri delle finestre*.") But these good glass-painting frati had learnt their art principally from the schools

north of the Alps, whence they came to Florence at the end of the 14th century.

The two greatest glass-painters of the cinque-cento period in Italy were natives, one of Germany, the other of France. The former, a native of Ulm, and known in Italy as "Giacomo da Ulmo," was the painter of the magnificent windows of S. Petronio and the Dominican convent at Bologna. He was the founder of a great school of glass-painting. This man was the Beato Angelico of glass-painters. Like Angelico he was a Dominican, and in his work was inspired with deep religious sentiment. He had learnt his art with his father at Ulm; and after early middle age he joined the Dominican order and settled at Bologna. After death he was beatified and honoured as the Beato Giacomo. He is the Jaques l'Allemand honoured as one of the special patron saints of his old craft. To him has been very incorrectly attributed the invention of the yellow stain in glass, produced by oxide of silver. This stain, you will remember, was introduced early in the 14th century. Good Jaques l'Allemand was not born till the beginning of the 15th century.

The other founder of a northern school in Italy was a Frenchman. Vasari has written his life under the name of Guglielmo da Marcilla; Marseilles was, however, not his birthplace. His family was of Verdun. To this Frenchman, more properly to be called Guillaume de Verdun, is due the last developement of a good school of this art in Italy. He worked at his art throughout, made the cartoons, translated his subject into glass, and even attended to the setting of the leads.

At about the same time other French glass-painters were invited to Italy, and worked with Pietro del Vaga, who designed some of their works at the Vatican. Vasari writes also in praise of some Flemish artists, who came to Italy in his time; and so much was he captivated with their work that he himself learnt it at the hands of a pupil of the famous German Beato Giacomo. But with that century, the cinque-cento, the wholesome traditions of that northern school waned away, and the history of glass-painting in Italy was closed.

I am not pretending to give a history of this art, or a biography of its artists. I desire only to pick out, almost hap-hazard, incidents which may suffice to attract to this subject the interest of such societies as I now address. The perfection of this, as of all other arts, depends not on the impulse given to them by the demands of merely wealthy patrons, but on the educated and discriminating judgment of those to whose criticism they must at last be submitted. They may have needed material prosperity to foster them, but they have risen to perfection only at the centres (whether those centres be of time or place) of intellectual and religious life—times and places which might have been forgotten, but that those arts have been the landmarks of the one and the memorials of the other. If this beautiful art is to rise to its former excellence, it must be through such cultivated influence as yours. The art among us now is being ruined by the indiscriminating demands for its supply. It is being submitted to mere money competition, and degraded to the order of a trade. It needs a very independent spirit to stem this torrent of gross taste,—art must be revered before it can be loved. Its patrons need a more educated



judgment, quite as much as its professors. There are artists glass-painters in England who only need a more refined appreciation among their patrons. Art is too delicate a thing to bear submission to any other competition but that of excellence.

Forgive me this digression.

Very few glass-painters of the middle ages have recorded their names in their works. There is one case as early as the 10th century in a window in Rouen cathedral, which testifies to a school of glass-painting at that time established at Chartres. The painter signs himself, "*Clemens Vitrarius Carnotensis.*" There is also a good example among Mr. Winston's drawings, No. 196 of the catalogue. It is from Merton College Chapel, Oxford. Over the figure beneath a canopy is a scroll bearing the words, "*Magister Henricus de Mansfeld me fecit.*" Of those of later date there is a quaint one also in memory of one Sir John Pety, in a window in York cathedral. Beneath his figure, in full costume as Lord Mayor of York, has been inscribed, "*Orate pro anima Johannis Pety, glassiarii et majoris, Ebor. 1508 :*" at once the chief magistrate of his city, and the chief glass-painter of its cathedral. From that period the whole interest in the biography of glass-painters (who then were legion) concentrates round the well-known names of Luk v. Leiden, Albert Durer, and Bernard Palissy. Some fine works were done under the influence of these men : but with the exception of their friends and pupils, who painted the magnificent windows of Brussels and Liege ; and the Crabeths and their pupils who painted those equally famous windows at Gouda, the art declined rapidly.

The system, which I at first mentioned as a third style in this art, of painting with enamel colours on the pot-metal of the old mosaic system, was now universally adopted. Windows were looked on merely as pictures ; and thus the individuality of the art was lost ; being unhappily, as it is now at Munich and at Milan, confounded with the totally distinct art of picture painting. There are a good many examples of this late Flemish school in England. Those gloomy and inauspicious looking saints who darken the windows of the chapel of Lincoln's Inn, are the last shadows which collect about the expiring school of the Van Linge. Those windows are the consummation of everything that can be conceived *bad* in the once glowing and beautiful art of glass. Its days were numbered. There was, however, one man still, an Englishman of worthy fame, one Godfrey. But the spark could last no longer : and in spite of Sir James Thornhill's cartoons for William Price at Oxford, the genuine and graceful talent of Mrs. Pearson, and Sir Joshua Reynolds' designs for Thornton's window of what Horace Walpole called "the washy virtues," the last glimmer of this art died away.

This brings us to our own times. If art could be revived by books, its resurrection would now be very rapid. This is not, however, the time to review books. There have been many written on this subject. Some magnificent illustrations have been published of the glass of Chartres, Bourges, and Tournay ; and several interesting works on the subject generally, archæological and artistic, in Belgium, France, Germany, and England. But, for the complete analysis of the subject,

and for detail of original and varied information for all *practical knowledge* of the art, I know none equal to the collection of letters now being published, and the lectures, the many original papers, and the two well-known volumes of Mr. Winston.

But the history of glass-painting in England still remains to be written. There are plenty of materials; not for mere records and dry descriptions of the works themselves, most of which now lie in their ruins, sacred to the memory of the Reformation and the Protectorate, but rather, a book which would sketch the ins-and-outs of artistic life in England in the middle ages, its schools, its connection with those of other countries, its patronage, its roving confraternities, and so forth. It might bring together in this way a mingled mass of archæology, anecdote, and memoir, which would fill very agreeably a gap that is still left open in English literature.

But let us now turn to the artistic phase of the subject, to glass-painting as a means of artistic expression. Our lesson must be learnt from the successes and failures of former times. But it must not be forgotten that we have difficulties which at no other time were ever dreamt of. In other times art flowed onward in one pleasant and continuous stream. But with us it is one continuous cataract: there are no quiet waters of comfort: the unhappy glass-painter launched upon them may be a perfect master of his craft; but the public with vulgar pertinacity persists in steering him; one way he turns to please himself, one way to please his patrons; and if, unhappy man, he does not altogether lose his self-possession in this vortex of contention and bad taste, it is but to open his eyes on the Scylla of the Classic school on one side, and the Gothic Charybdis on the other. Right principles only must be the guiding light on his horizon.

I have said that glass-painting in its higher sense is the handmaid of architecture; and this should be the glass-painter's motto. He must work with it and for it. We are troubled with what never troubled men before, the prevalence of many styles of this master art, architecture. We must accept the difficulty, and make friends both with Scylla and Charybdis. Classic with the classics, Gothic with the Goths. But let us look a little closer at our friends. It was the men of the Middle Ages who under Christian influences *invented and perfected* this beautiful art of glass-painting. We must learn from them, not as their slaves but as their disciples. I believe that the great secret of that charm in the effect of old glass in old buildings, is derived from the perfect agreement between them; and I believe, too, that that is the secret of all future success. There is, indeed, no need for servility; but I would that men of ill-taught, ill-felt, ill-digested art would be servile. We might expect better things from them, less discreditable to the art they pretend to; but there is no need for servility indeed with men of knowledge and invention. I believe architectural combinations to be as inexhaustible as the alphabet. Let there be good Gothic glass in Gothic buildings, and cinque-cento in Palladian, and I see no reason why they need ever copy or repeat. It is the spirit that must be followed, not the letter. But here is the difficulty. How can people follow spirit, when they have no spirit in themselves? The perception of that spirit is a gift by nature, and

cannot be taught ; it may be cultivated, and must be. If it were so, and that art were followed only when it is felt, we should soon see the golden fruit of this golden rule.

But why speak of styles ? There is a far greater matter than them—one which involves the whole future of glass-painting—and that is the self-denying mastery which will recognise, and act upon the recognition, that glass-painting is a special art, with its own laws, its own powers, its own limits ; that the laws of picture have no more to do with it than those of sculpture have ; that it is light that has to be dealt with, not shadow ; translucent glass, not solid canvass ; open air, not a picture-frame. If men set about glass-painting with some such spirit as this, they would find no difficulty about styles. We need talk no more of good or bad drawing—that phase is over—but the fight must now be for what people are not so ready to adopt. It is the limitation of the art to its proper sphere. It is most difficult to make this understood. It is immediately objected that it places a limit on the developement and excellence of art. But it is indeed the precise opposite of this. The range of the art of painting is not to be restricted. It would be so, if it were to follow the same rules and principles, under all the various and even opposite circumstances in which it is placed. It is to save it from this restriction that glass should be recognised as imposing special obligations on the artist. Art will gain in dignity rather than suffer loss by this. Its powers and elasticity are at once recognised rather than confined. It is one thing in the picture which hangs over the altar ; another thing on the broad expanse of frescoed wall ; and another in the window ; different (ever so different in each) but perfect in them all.

Why was it that such men as Lorenzo Ghiberti, Perugino, Perino del Vaga, Giovanni da Udine, needed to call to their country of the arts in their very halcyon days, the northern Jaques l'Allemand from Ulm, Livi from Lubec, and Guillaume from Verdun ? Were not those giants of art able to manage painted windows ? No, by their own confession, that art was a special one, not their own. It was not the mere glass that they wanted from the north ; they had that glass already. The well-known French and German smalti were at their hand in universal use in Italy. What they needed, and what they sent for, were men who could TRANSLATE their works INTO glass. There was the secret : there was the difficulty. The pencil of Ghiberti had known what to put on the cartoon, but it was the German-taught glass-painter who knew what of it, and how, to put INTO glass ; and both were pleased with each other's works though both were different.

Let there be nothing, therefore, said about placing a limit on high art. If Raffael had pencilled the mere outlined groups on a Pompeian vase, they might have been divinely beautiful. Let us have no limit to the highest attainment of design ; but let each office of the art be recognised in its place, and *there* perform its duties. Let us have the picture, the fresco, and the window, each as beautiful as art can make them, in each case wrought on different principles, as beautiful as Perugino used to design them, or as the Beato Giacomo could translate them into glass.

In this country we owe to Mr. Winston's devotion to this art a debt of great gratitude. He has accumulated a great store of precedents, and has written with excellent judgment upon them. It is for us to hope that others will take up this great art, where he has been so grievously lost to it. It is to be hoped that a more enlightened public interest may be drawn towards it; that its individuality as an independent branch of art will be more clearly appreciated, and its genius given its proper scope. There need *then* be no fear for it. As an art it will then stand firm on the sure ground of its own merits; and the artist, relieved from the trammels of other arts and systems, may revel in the glory of his glass.

T. G. P.

---

### ANCIENT CHRISTIAN TOWNS IN CENTRAL SYRIA.

A LECTURE was delivered on May 2, in the theatre of the South Kensington Museum, before the members of the Architectural Museum, by the Rev. George Williams, B.D., Senior Fellow of King's College, Cambridge, on the "Ancient Christian Towns in Central Syria, recently discovered by Count M. de Vogüé." The chair was occupied by Mr. Beresford Hope, President of the Society.

The lecturer, having been introduced to the meeting by the president, proceeded to say that he had only one subject of regret in presenting himself before the meeting, namely, that the Count de Vogüé himself was not there to tell them of his remarkable discoveries in Central Syria. The Count was about to visit the country, but, unfortunately, not before the present session of the Museum would have been brought to a close. The plans and drawings before the meeting had been kindly sent to him by the Count, with a view to illustrate the lecture.

The first thing to be explained was the situation of the recently-discovered cities.

Two groups of cities had, in fact, been discovered, but this lecture would be confined to one of them. The Count spoke of both groups as being situated in Central Syria—one in South-Central, the other in North-Central Syria. The former lay in the ancient Trachonitis and Auranitis, the modern Lejah and Hauran; and in a district east of this, called Es-Safâh. The latter, to which he should confine his remarks on that occasion, lay in a mountain region, within a triangle of which Antioch, Aleppo, and the ancient Apameia were the apices, and on the east of the river Orontes. The several parts of the district were known in the country by the names of Jebel Riha, Jebel Ala, Jebel Alaka, and Jebel Oustan, or Semaân; three parallel ridges, running in a general direction from south-west to north-east, which, commencing at Kalaat-Mudik, the ancient Apameia, extend far to the north, even beyond the road from Antioch to Aleppo. A great part of this country had been hitherto unknown, and is still quite a blank in our geographies. Thanks to the successful explorations of the

Count de Vogüé and his companion, Mr. Waddington, in the year 1862, it would no longer remain an unknown country. He would give them, in the Count's own language, an idea of the extent of his discoveries in this particular field. Writing of the district, he said :—

“ I do not believe that there exists in all Syria a collection which can bear comparison with that presented by the ruins in these countries. I am almost tempted to refuse the name of ruins to a series of towns almost intact, or at least, of which all the elements remain, sometimes overthrown, never dispersed, the sight of which transports the traveller to the midst of a lost civilization, and reveals to him, so to speak, all its secrets. In passing through these deserted streets, these forsaken courts, these porticoes where the vine entwines itself round mutilated columns, we experience sensations analogous to those which are felt more strongly at Pompeii—for the climate of Syria has not preserved its treasures so well as the cinders of Vesuvius—but more freshly here, since the civilization which we here contemplate is less known than that of the Augustan age. In fact, all these cities, which are more than a hundred and fifty in number, within a space of thirty or forty leagues, form a whole, from which it is impossible to detach any part ; where all is tied and chained together ; belonging to the same style, to the same system—in short, to the same epoch, and that the epoch of primitive Christianity, hitherto the most unknown in an artistic point of view ; extending from the fourth to the seventh century of our era. We are here transported into the midst of a Christian society, and discover its manner of life ;—not a life hid in catacombs ; not, as has been commonly imagined, a degraded, timid, suffering state of existence ; but a life of freedom and opulence, addicted to the arts ; in large houses, built with huge blocks of dressed stone, perfectly arranged, furnished with their covered galleries and balconies, beautiful gardens planted with vines ; with vine-presses, cellars, and stone casks ; with large subterranean kitchens, and stables for horses, courts surrounded with porticoes ; elegant baths ; magnificent churches supported by columns, flanked by towers, encompassed by splendid tombs. Crosses and monograms of CHRIST are sculptured in relief on most of the gates, and numerous inscriptions may be read on the monuments ; in which, however—from a sentiment of Christian humility, which forms a remarkable contrast with the vain-glorious display of pagan inscriptions—are to be found no proper names of individuals ; only pious sentences, passages of Scripture, monograms, and dates. But the tenor of these inscriptions points to an epoch closely following the triumph of the Church. . . . By one of those phenomena of which the East offers frequent examples, all these Christian towns were abandoned on the same day, probably at the time of the Mussulman invasion ; and since that time they have remained untouched. But for the earthquakes, which have thrown down many of the walls and columns, nothing would be wanting but the timber and wood-work of the houses.”

That was a general account of what he would endeavour to describe in more minute detail. Time would not permit him to go into a history of Syria during the fifth and sixth centuries, but throughout that period the state of Syria was highly unsatisfactory. It suffered from constant earthquakes of long continuance, and from frequent invasions of the Saracens, as well as from the Persians under Chosroes I., who are reported to have captured and destroyed the three cities which had been named—Antioch, Aleppo, and Apameia ; and, therefore, it is certain that all the intermediate district, within which those cities were situated, must have been overrun with fire and

sword. It is also matter of history that Justinian caused the cities to be rebuilt, and that (as Procopius records in his work on the Buildings of Justinian) with such strength and beauty that they became far more prosperous than before, "and were no longer in dread of the incursions of the villainous barbarians, but were secure from treacherous assaults:" for after that the renowned general Belisarius had driven the Persians across the Euphrates, the eastern frontier of Syria was strengthened by a line of forts, the ruins of which exist to this day, garrisoned by Roman soldiers; while Palmyra was fortified as an outpost of observation and defence against the Saracens.

There could be no doubt that it was subsequent to this period, (i. e. about A.D. 544,) while the people of the country enjoyed comparative security and tranquillity from the adoption of these measures, that many of these cities were rebuilt, and so continued to be inhabited until the invasion of the Persians under Chosroes II., A.D. 610; or, perhaps, until the Saracens finally subjugated the country under Calid, in A.D. 638, in which year Heraclius said his "Vale, Syria; ultimum vale!" and abandoned it to its fate.

These cities then were never inhabited by the Arabs, who being scenites, dwellers in tents, i.e., not in houses, did not care to use them, and happily did not think it worth their while to destroy them, but left them merely to the ravages of time. This would account for the comparatively perfect state in which they were discovered by Count de Vogüé.

He desired now to say a word as to the importance, in an architectural point of view, of these recovered cities; and here he would again allow the Count to speak for himself in his "History of the Temple of Jerusalem," the fifth part of which had just reached this country. He said:

"In the west, from the fourth to the eighth century, the style of building is miserable: the Basilicas of Rome, constructed during that period, are an unsightly collection of materials, torn from ancient monuments, supported on bad walls of rubble-work. Architecture ekes out an existence on an old fund of Roman traditions, which continually becomes more and more exhausted. In the east—at least in Syria—during the same period, art did not undergo the same deterioration. Under the impulse of an emancipated Christianity, a wealthy society, habituated to material prosperity, less menaced in its existence than the western provinces of the empire, built themselves town and country houses, churches and tombs. The Greek artists employed remained faithful to the good traditions of their school, i.e. to massive masonry without mortar—to the judicious and discriminating employment of materials—to the study of the special conditions of climate and design. In this way and under the empire of new necessities, they created by degrees a new style, which has neither the delicacy nor the perfection of the ancient, but which has a logic and sometimes an originality of its own. The old processes were familiar to them; they still knew how to build in great blocks of from 15 ft. to 17 ft. in length; to quarry monolithic columns; to place them in porticoes; to arrange them along their churches. They knew how to carve doors and windows in slabs of basalt; to cover stone houses with long blocks of stone; to carve capitals in a style, debased indeed, but still vigorous. Byzantine art has been generally unfairly judged up to this time, because the elements necessary for a serious appreciation of it were wanting. It was only known at all by some



small monuments of a late date, erected during a period of real decay, i.e. after the Mohammedan invasion, and the great disturbances consequent upon it. The period truly fruitful and important for the history of art, viz. that which extends from the fifth to the eighth century, was not represented, or, rather, the monuments of that epoch which are found in Syria were not known; for, although they are very numerous and very well preserved, they had escaped the notice of travellers. Entire towns remain in the mountains which surround Antioch, with their public and private edifices, civil and religious, still standing, and accompanied with inscriptions which give their date. This whole collection has been recovered by us, and I venture to say that, after the publication of our drawings, no epoch will be better known in all its most minute details."

We had here then recovered the missing link between the late classical style and the earliest Byzantine, which latter, there could be no doubt, borrowed many of its most prominent features from the Syrian architecture which we were now contemplating. He would now proceed to point out some examples, first of domestic and then of ecclesiastical architecture; and would conclude with a fuller description of the church which he considered the most interesting of all, namely, that of S. Simon Stylites.

He would first, however, say a few words on the practical question of the materials of which these structures were built. He had made inquiry of the Count in reference to the material, and had ascertained that it was a cretaceous stone, almost Jurassic limestone, only not so hard; that it was easily cut when new, and hardened when exposed to the air. He might mention that the stone for each building appeared to have been quarried on the spot, and the quarries were afterwards utilized, and served for kitchens, or cellars, or basement stories, or for stables, or cisterns, or other useful purposes, in connection with the building.

I. The drawings and plans before the meeting, gave a very accurate idea of the arrangement of the dwellings, some of which, as the Count described them, had almost the dimensions and the magnificence of palaces. Here was one, (pointing) the plan of which remained perfect. The houses were of two stories, and were surrounded by gardens and vineyards. There was a colonnade along the front of all of them, almost always on the south and west sides. The next plan he would refer to was a villa residence. There was first the porter's lodge; then the entrance by which visitors would approach; then a hall leading into an open court, with portico, from which court there was an entrance to a dining-room, apparently, or into another chamber at the side of it, or the visitor might go by another passage into the great hall, which was fifty or sixty feet long, by thirty or forty feet wide,—the principal room, no doubt, of the house. There were two raised terraces, and underneath them the kitchen and offices of the building, and there was a raised court, with stables, and probably coach-houses underneath. The Count mentioned, that near all the large houses, and attached to them, was the family mausoleum, and in its vicinity other tombs, perhaps those of the servants and dependents of the family. They were covered with texts and emblems, full of the glorious hope of the resurrection to eternal life. There was nothing indicating sad-

ness or mourning. It was clear that the survivors regarded the tombs of their relatives and ancestors with no such gloomy views of death as he was afraid were very commonly entertained by Christians of the present day.

II. The lecturer having pointed out the details of other houses by the aid of diagrams, proceeded to speak of the ecclesiastical ruins discovered by Count de Vogüé. One was seen, by reference to the plans produced, to be a large church with its portico and colonnades in front, and its narthex, a peculiar but constant feature in Eastern churches; another considerable group of ecclesiastical buildings was pointed out, at El-Barah, which comprehended a large church, the west front of which was covered by an open portico, out of which opened the porch, with a chamber on either side. This gave entrance to a long church with single side aisles, terminating in a central apse, with the prothesis and diaconicon on either side. Immediately to the north of this principal church was a small chapel, also with an apsidal termination; with a court in front having porticoes on three sides. Separated from this only by a street, was another small church with single aisles, which probably belonged to a convent situated to the west of it, the various parts of which could still be satisfactorily made out. He then pointed out examples of other churches, and noticed some peculiarities in them. A beautiful little church at Baqousa, besides its three usual western entrances from the narthex, had two doorways into each of the side aisles, covered with porches, supported by two columns. The church of Tourmanin, on the road between Antioch and Aleppo, as also that of Qalb Louzeh, in Jebel Ala, presented a feature which he had not noticed before in any Greek church, namely, that the north and south ends of the narthex had been taken off, so as to leave side chambers in three stories, which formed flanking towers, between which was the porch of entrance, with a covered balcony above.

All the churches in this district, he must remark, were properly orientated; but there was a remarkable exception to this almost universal rule at Qennaouât in the Hauran, where two contiguous churches which had been originally built with their apses to the south, were subsequently altered so as to turn eastward; the original apses being built up.

The beautifully proportioned church of Roueiha differed from the other examples in this, that instead of the aisles being separated from the nave by rows of columns, the church was divided into three bays, formed by piers equi-distant from each other and from the east and west walls, with a deep apse at the east, flanked as usual by the prothesis and diaconicon. This church had also the four side doors with porches, like that at Tourmanin.

III. The most important and interesting of the ecclesiastical remains he had now to allude to, namely the church and convent of S. Simon Stylites. If a line were drawn on the map between Aleppo and Antioch, the church would lie a little to the north of it. The district took its name from Simon Stylites, who lived at the place where now stands the church and convent, of which a beautiful perspective drawing was before the meeting. There were also enlarged plans, by which

they would be enabled to follow the general arrangements. S. Simon of the Column lived from A.D. 390 to A.D. 459, and this church, which was built round the spot where his column stood, must have been erected certainly within a century after his death. It was visited and described by Evagrius Scholasticus, the ecclesiastical historian, certainly within a hundred years after its erection, as he flourished between 534 and 594. The extract he was about to read was translated from the original Greek by Mr. Paley, of Cambridge, he (the lecturer) not wishing to do it himself, as he had to theorise on the subject of the church, and preferred that it should be done by one who had not, and who, besides being an excellent Greek scholar, was known by the chairman and other original members of the Cambridge Camden Society to be deeply interested in architecture, and had also published several well-known works on Gothic mouldings, &c. Evagrius said :

“ Let me now give an account of another wonder which I have myself seen. I was anxious to examine the holy place where this saint resided, distant about forty miles from Antioch, and situated near the very summit of the mountain. The natives call it ‘The Mandra’ (i.e., sheep-fold), holy Symeon, I suppose, having bequeathed to the place a title suited to his ascetic life. The slope of the mountain extends about three miles. The plan of the church is cruciform, being built with porticoes (i.e., nave, transept, &c.) on the four sides. Along each side of these porticoes are ranged pillars, beautifully wrought, of cut stone [or polished marble], which carry up the roof to a considerable height. The central part of the church is a court, open to the sky, and on the finish of which the most art has been bestowed. There stands the famous pillar, sixty feet high, on which that incarnate angel on earth passed his celestial life. Towards the roof of the porticoes described are small barred [or closed] apertures, or windows, as some would call them [i.e., clerestory], looking both into the open space above-mentioned, and also towards the porticoes. On the left side, then, of the pillar [standing] close at the window, I saw, together with the whole crowd of people assembled there, as the rustics were dancing round the pillar, [i.e., with the crowd in the portico who were looking through the window at the rustics dancing in the central court,] a very large star gliding across the whole space of the window, and flashing light; and this not once, or twice, nor thrice, but many times. Often it would disappear, and then again suddenly show itself. This only occurs on commemoration days of the saint. There are some who assert (and we have no right to reject the miracle, both from the good faith of those who relate it, and from the other miracles which I have myself witnessed), that they have seen the actual face of the saint flitting hither and thither, with a long beard, and the head enveloped in a tiara, as had been his custom in life. For thus close do the men who are natives of the district approach without let or hindrance, and often go round the pillar with their beasts of burden. There is, however, a very strict guard (I know not why) to prevent women from entering the church: they stand outside by the threshold and view with amaze the miracle; for one of the doors is right opposite to the glittering star.”

A similar phenomenon of the holy fire was still exhibited at the Holy Sepulchre in Jerusalem, and the one was no doubt borrowed from the other. At the east end of the church were three apsidal terminations. The centre space, at the intersection of the transepts, was the court open to the sky, as was also—according to Eusebius—the court

of the church of the Holy Sepulchre. The western end of the church was supported on arches, owing to a deep valley, which rendered such an arrangement necessary for the proper extension of the building in that direction. Pocock a hundred years ago gave the following account of this church :

“ About six hours north-west of Aleppo, and to the north of the road, is the ruined convent of S. Simon Stylites, which, in the sixth and seventh centuries, was very famous as well on account of the devotion paid to this saint, as for the spaciousness and magnificence of its buildings. Some say the saint lived here on the top of a pillar ; others, that he lived on the top of the mountain for sixty-eight years. The whole convent is above a quarter of a mile in length. The church especially is very magnificent. It is built in the form of a Greek cross. Under the middle of an octagon dome are the remains of the famous pillar on which they say S. Simon lived for so many years. What remains of it was hewn out of the rock, that is, the pedestal, which is eight feet square, and a very small part of the column. The part of the cross to the east of this was the choir, at the east end of which are three semicircles, where, without doubt, there were three altars,” [they were not altars, but the altar, prothesis, and diaconicon]—“ and the entrances to them are adorned with reliefs. The whole church is of the Corinthian order, which is executed in the best proportion under the octagon dome ;”—[writing 1200 years after Evagrius, and apparently without any knowledge of the historian's description already cited, Pocock makes especial mention of this fact, which Evagrius also had particularly noticed ;]—“ but the other parts show something of the decline of architecture.”

It was a remarkable fact that Mr. Paley, in drawing a diagram of the form of the church, for the purpose of illustrating the description of Evagrius, had made its central court an octagon ; and that without any mention of its form by Evagrius, and without having seen the plans or heard anything upon the subject. He did so, he subsequently stated, when he came to consider how the various parts of the church mentioned by Evagrius, would best fit on to the hypethral court in the centre, and having in his mind the centre octagonal lantern of Ely Cathedral. The photographs of the apse would show its present state, and the meeting would see with what immense solidity the building must have been erected. The lecturer then proceeded to point out some peculiar features of the building, by the help of plans and drawings. E.g., the principal entrance to the church was through a wide narthex on the south, on which side was the great court, common both to the convent and the church. There were besides large entrances both on the north and on the west, the latter from a terrace raised on arched substructions built into the valley, as was also the western part of the nave itself, as he had before mentioned. The eastern and southern members of this cruciform church were furnished with two side doors on either side, covered with porches supported by columns, as in some of the other examples which he had noticed ; and there were two similar doors on the south side of the western member or nave. So that there was abundant provision made for the ingress and egress of the worshippers, an example which he thought might be advantageously followed by modern architects.

Such were the general features of these recent discoveries in Central Syria and of this particular church of S. Simon, for time would not allow him to enter into the details, which could, however, be studied in the Count's forthcoming work on the "Civil and Religious Architecture of Central Syria," some specimens of which he was permitted to lay before them that evening. He trusted that now the way had been opened up by the Count de Vogüé and Mr. Waddington, the country would be even more fully explored. They had, however, left little for their successors to do, as they possessed every qualification for the task which they undertook and which they had so successfully carried out. In the absence of the Count de Vogüé he could only express the satisfaction he (the lecturer) felt that it had fallen to his lot to introduce to that large audience these important and most interesting discoveries.

Mr. Beresford Hope, in proposing a vote of thanks to the lecturer (which was subsequently carried by acclamation,) said that one would have thought, from the thorough acquaintance with the subject manifested by the lecturer, that it was he, and not the Count de Vogüé, that had made the explorations. It was saying little to mention that those discoveries marked an epoch, not merely in the history of architecture pure and simple, but in the history of Christianity, and of civilization itself. They had been as it were brought face to face with the recovered cities, and saw how much of teeming life they contained, and how high a state of civilization had been attained there; and, what was of more interest, that that teeming life was not the life of Paganism, but of Christianity engrafted on the purest type of art. He had no doubt that the ground, once opened up, would be thoroughly investigated; and he hoped that when it was, the man to whom the credit of the discovery was due would not be forgotten in the later researches of those who came to reap the harvest which he with so much labour had sown.

---

#### BASILICA OF S. CLEMENTE, ROME.

WE learn from a letter lately received, that the whole of the south aisle of the Basilica has now been excavated, and that Dr. Mullooly has been carrying the works underneath the modern chapel, which contains the celebrated frescoes by Masaccio. On one of the piers which has been uncovered, there has been found a full-length figure of S. Prosperius, who defended the Church in the time of Pope Zosimus (A.D. 411) against the heresy of the Pelagians. On the walls of the adjoining chapel are three subjects taken from the life of the holy monk Libertinus, as narrated by S. Gregory the Great in his dialogues. These paintings are rude in execution, but are curious as illustrations of monastic legends.

We hope shortly to receive photographs of these recent discoveries, and to be enabled to give a fuller description of them in a future

Number. Meanwhile, we subjoin a few notes communicated to us by Mr. Slater.

*To the Editor of the Ecclesiologist.*

SIR,—I have lately returned from Rome, having spent a few hurried days there. Through the kindness of our President, I had a special introduction to Father Mullooly, who received me very kindly, and gave every facility in studying this most remarkable ancient Basilica.

The discoveries made have been from time to time so accurately described in the *Ecclesiologist* that it really leaves but little for me to add. I was desired to correct a mistake in the June number of last year. Of the figures discovered in the narthex, it is stated that the figure of "the SAVIOUR is seen sitting upon a throne with a nimbus round His head, with rays in the form of a cross, and His feet resting upon a footstool or cushion," whereas the SAVIOUR is *standing*. In a minor matter, perhaps, it may be mentioned that the whole is flanked by two columns, which are not *twisted*, as described. One of these is a column of Parian marble, the other fluted Pavonezze.

Since the last account the excavations have been steadily progressing in the nave and south aisle. It is thought that in about two years the whole area will have been cleared.

Nothing very remarkable has been brought to light lately, but on Easter Eve another fresco was discovered by Father Mullooly, who himself removed the rough stone. This fresco is a figure of S. Prosper, with a nimbus, and holding a book in both hands. There were three Prospers of this name, but Father Mullooly thinks that the one discovered is the same Prosper who so energetically opposed the semi-Pelagian heresy in the middle of the fifth century. The precise year of his death is unknown.

In taking a few dimensions I found the width of the nave to be 52 ft. 6 in.; north aisle, 17 ft. 6 in.; south aisle, 19 ft. 6 in. The extreme length, 118 ft. 3 in. Tribune, 27 ft.; and the narthex, 14 ft. 2 in. wide.

I was commissioned to express the thanks of Father Mullooly to the President and members of the Ecclesiological Society who have taken such interest in his labour.

WILLIAM SLATER.

S. PATRICK'S CATHEDRAL, DUBLIN.

*To the Editor of the Ecclesiologist.*

12, John Street, Adelphi, April 3, 1865.

SIR,—In your notice of the reopening of this church there is an historical inaccuracy, which it would be well to correct, though the correction in no respect affects the architectural history. S. Patrick never was at Dublin. The oft-repeated story adopted in your text, that the early church on the site of S. Patrick's was near a well, where that patriarch had baptized, arises from the ignorance of the mediæ-



val chroniclers, who, finding that S. Patrick was said to have visited the capital of Leinster, which in S. Patrick's day was the present town of Naas, forgot that Dublin had then no existence.

Permit me to add a few words in mitigation of the criticism bestowed on the new works. Those who remember the squalid neglect, and the ignorance of all decency of taste, which in nearly all its parts characterised the modern treatment of the building, until the present work was undertaken, cannot view without satisfaction and delight the renovation which has been effected both within and without. In extent and completeness the transformation far exceeds anything of the kind that has been done in England. There is no point which your criticisms have raised, which is not either palpably open to objection, or fairly subject to a difference of opinion; but with this admission, there is yet left in the effect of the new work an immense space for gratification. A painfully injurious mistake is the refixing of Barff's painted glass, after some of it had once been taken down, when the rest might easily have been got rid of. The reintroduction of the pew system is deplorable, but is capable of a reformation at no very serious expense, and under ordinary pressure. The ancient precedents, which you quote to recommend and justify wood vaulting, would not reconcile me to the introduction of what I conceive to be so egregious an error. If the form of stone construction is to be imitated at all, plaster is undoubtedly a more fit material for the imitation of stone vaulting than wood. Stone vaults were so constantly covered with it, that it is far more satisfactory to the eye. Had you wholly condemned the imitation your principle would have been sound. As it is, the effect of the imitation at S. Patrick's is to my mind very superior to that at Ripon, I felt astonished that the papier maché vaults in the transepts at Ripon had not deterred from all other attempts at imitation there. The authority of ancient precedents, upon which you rely, would justify the marking out of the plaster like stone work, (properly condemned,) for ancient examples of that practice in coloured lines are abundant. The grey quoins and dressings upon which you have animadverted, are so thoroughly the material of the country, that I find it impossible to coincide with that animadversion. The stone has been extensively used in the ancient Irish works throughout the country. It is the nature of it, to show a whitish surface under the action of the tool, like many dark-coloured stones; but under the sobering effects of time the glare becomes subdued. It is the common fault of new work to look too new. Ireland has naturally so unrivalled a supply of native building stone, that the importation of Portland recommended sounds like a mistake. It was the mistake of Mr. Carpenter's work that foreign stone was introduced for the dressings, which caused it to be used with an appearance of scantiness, and which shows already extensive signs of decay.

It is surprising how little the mistake as to detail, in the panelling of the pinnacles, interferes with the general effect. In proportions they are well managed, their plainness is no more offensive than the similar forms found in the ancient work at New Shoreham church, and no serious error upon them occurred till the slight attempt at orna-

mental panelling was thought of. The slating of the roofs you point out as not within the responsibility of the recent renovators, but condemn as *un-Gothic*. So it may be, but it was nevertheless almost universal anciently in Ireland. Probably this and some others of the most important buildings were covered with lead, but many ancient slated roofs may yet be seen, as might be expected from the abundance of slate rock in many parts of the country. Dublin itself is full of them. The native slate is capable of being used as picturesquely as we find it in the towns and villages of the Rhine in Prussia.

Yours faithfully,  
GORDON M. HILLS.

---

IN our notice of S. Patrick's it was mentioned, incidentally, that the Lady Chapel had been restored through the late Dean Pakenham's munificence. This is incorrect. Dean Pakenham was indeed a munificent benefactor to the cathedral in many ways; but the money for the work in question (£13,000) was advanced by him to the chapter only as a loan on mortgage of the economy estates; and to pay the interest and clear off the debt, it has been necessary to suppress four out of twelve vicarages-choral. The organist disclaims the selection of the tunes for the chimes, and asserts that he was only called upon to arrange them. We may also mention that the Dean lately refused to sanction a design for a memorial window, to be placed in the cathedral, because the donor wished to introduce the Crucifixion in the centre light, the Dean's words being, that such a subject "was looked upon by Protestants as tending to image-worship." (!) These were not the views of the late Primate Beresford, for the Crucifixion is to be found in more than one window in S. Patrick's, Armagh.

---

### WALLINGTON HALL.

MR. Wilson, the distinguished Northumbrian architect, has delivered a very interesting address to the Northern Architectural Association, at its annual meeting, held on the 25th of January last, at Newcastle-upon-Tyne, on the Present Condition of Architecture in Northumberland. We borrow from it the description of the decorations with which Sir Walter Trevelyan has enriched his mansion of Wallington Hall in Northumberland. We cannot, of course criticise the details of a work with which we are only acquainted at second hand. The principles on which it has been carried out are thoroughly right both in the introduction of mural pictures as wall covering, and in the local colour, both of history and of natural history, which has been introduced. The glass-roofed hall is one of the problems of modern architecture which most imperatively calls for solution by some competent architect. It has often been tried, but never, we think, very

successfully. In the most noteworthy case, that of the new Museum at Oxford, the multiplicity of pillars and crossing arches is a simple blunder, in spite of the opportunity thereby given to Mr. Skidmore to develop artistic iron-work on a large scale. Neither do we anticipate much success for the covered court of the new Inns of Court Hotel, in Lincoln's Inn Fields, designed in a style wherein selected Gothic features feebly struggle with 17th century Renaissance, of which an engraving is given in a recent number of the *Builder*. If ever (which we should be very loath unwarily to admit) a glass cupola could be justified, it might be in such a case. At Wallington, of course, the architecture is *per accidens*, the work being an adaptation of a pre-existing building. Wallington, as Murray's Handbook for Durham and Northumberland informs us, "is a massive building, with tall roofs and heavy chimneys, like those of a French Chateau"—no bad material for an artistic developement, those features being cognate to and derived from the sky-line principles of mediæval architecture. Moreover some walls of the antecedent Peel tower are built up into the actual house. But it is as well to let Mr. Wilson speak.

"Any statement of the progress and prospects of architecture in the north would be incomplete unless it included mention of the splendid works, which I had the honour of starting, and directing for five years, at Alnwick Castle, and on which Signor Bulletti, now of Newcastle reputation, was also engaged under my superintendence. But I do not propose to attempt to do more, now, than to allude to them in contrast to those still gradually growing under the hand of the artist at Wallington Hall. Utterly apart as these works may appear at first sight, a second will show that there is a peculiar affinity between them. The Duke of Northumberland has remodelled his ancient Castle, to embellish it, by the hands of Italian artists, with Raphaelesque decorations, with but slight introductions of Northumbrian subjects executed by a German artist. Sir Walter Trevelyan, Bart., has reared a *Cortile* with surrounding *Loggie* to decorate them, by native aid, with subjects that are purely Northumbrian. There are many persons who would have preferred to have seen this order of things reversed: who would rather that the *rendezvous* of Border chivalry had been blazoned with pictures displaying Northumbrian deeds, and would deem the *palazzo* at Wallington more fit receptacle for *cinque cento* decorations. But I would hesitate before I made any comparison that would cause any one to look otherwise than admiringly both at the letter and the spirit of the work and taste at Wallington. The plan of the mansion, when placed in Mr. Dobson's hand and under the superintendence of Mr. Johnston Hogg, was that of a quadrangle encircling an open court; although originally I think it must have consisted only of three sides of a square, like the country seats built at the same time with the entrance, which was unfurnished with lobby or anteroom, opening into the middle room in the front of the house. The chief feature of the new work is the arcaded saloon, into which the open court in the centre of the quadrangle has been converted. This is a light, lofty hall, about 35 ft. square and 36 ft. 4 in. high, measuring to the top of the coved ceiling. As the means to effect this end, the internal walls of the house were removed, laying bare the corridors and grand staircase, on both stories, that served as communications; and a series of arches in two tiers, were built in their places, open to the *Cortile*, like the famous Raphael Loggie in the Vatican. Of the two galleries thus formed the upper one is protected by a graceful balustrade between the piers, the design for which came from the pencil of Mr. Ruskin. All the pilasters are to be decorated with different groups of natural flowers and ferns, the spandrils with forest trees. In the

centre of each of the eighteen spandrils there are to be medallions of Northumbrian celebrities, beginning with the builder of the great Roman Wall, and ending with George Stephenson. And I may add that a group of wheat, oats, and barley on one of the pilasters nearly finished, is the work of the same hand that gave the sketch for the balustrade above it, and that other groups have been painted by various friendly and skilful artists. The *Cortile* is covered by a novel ceiling of the form Italians call *à schifo*. Besides being coved on four sides at the wall line, it is divided by the beams into square coffered panels, in the centre of which are hemispherical glass lights, specially cast in one piece by Messrs. Swinburne. These being globular on the outside are never obscured by rain or snow. They also present the advantage of giving an equable shadowless light as long as day lasts, lighting up the glowing colours within more successfully than by lateral fenestration. The sculptor and painter are still engaged upon work that will further add to the richness of the general effect.

“Mr. W. B. Scott has not yet finished his upper series of spandrils, portraying the incidents of Chevy Chase; and Mr. Woolner, poet-sculptor, is finishing a group in marble, which will represent the progress made in civilization since the deeds were enacted that are depicted on the walls: this is to occupy the centre of the saloon. On the ground floor, now nearly completed, between the piers on the north and south sides are Mr. Scott's famous pictures, in which the history of the county is chronologically set forth,—*The building of the Roman Wall; King Egfred offering the Bishopric of Hexham to S. Cuthbert on Farne Island; the death of the Venerable Bede; a descent of the Danes; the Spur in the Dish; Bernard Gilpin in Rothbury Church; Grace Darling's adventure; and the result of our Iron and Coal Industry.* These are doubtless so familiar to you by means of their photographs that I need not dwell upon them further than to say that it is here that Sir Walter Trevelyan has linked the interests of life with art with the happiest result. The Vatican Loggie are painted with scriptural pictures, allegorical figures, birds, flowers, animals, and ornaments in masses of entanglement, beautiful certainly in colour and form, but of no living interest; in this scheme Northumbrian history is depicted, embodying Northumbrian men and women drawn from the life: the foliage is taken from nature as seen in Northumbrian scenery; and the implements and weapons of antique and mediæval life are faithfully copied from local relics, once in actual use, lent from private sources for this purpose. It seems to me that this *Cortile*, thus rising under the creative genius of its owner and his gifted lady,—so studded with much that modern Northumbrians hold dear as relating to their fathers, and so identified with the present in containing the portraits of eminent local men, and so associated with remembrances of the many cultivated minds, the fulness of whose skill has been lavished upon it—will have an intense and special interest for all time. With a nice propriety, the portrait of a Charlton is introduced into the picture in which the Apostle of the North is represented endeavouring to quell the threatening outbreak among his ancestors and their rivals in Rothbury Church. In the picture of the Spur in the Dish, the master of the house is a portrait of the present representative of the Charltons of Hesleyside; the lady is a likeness of Miss Dodd; and all the retainers are drawn from men of the North Tyne of native blood. The fine head of S. Cuthbert is a portrait of the Rev. George C. Abbes; and one of the ancient Romans engaged in building the great wall is a likeness of Dr. Bruce. In a word, I would that an art patron in every county would follow the resplendent example set at Wallington.”

---

## LINCOLN MINSTER BELLS.

(Communicated by Sir C. Anderson, Bart.)

THE minster of Lincoln had formerly, when I was a boy, what no other cathedral had in England,—two peals of bells and Great Tom :—a peal of eight in S. Hugh's (the south-west) tower, called S. Hugh's bells, which now exist ; a peal of six in the Broad tower, called the "Lady Bells," (no doubt formerly used for the service of "Our Blessed Virgin Mary of Lincoln," to whom the church is dedicated) ; and Great Tom of Lincoln, in the north-west tower, on which the clock struck. This bell was cracked in the year 1827, I believe, in consequence of some mismanagement in shifting the clock-hammer :—the dean and chapter having been told by some ignorant person, whom they believed, that if it continued to strike on one place *it would wear through the bell*. Soon after the hammer was shifted, a crack appeared on the opposite side of the rim. This is the substance, I believe, of what the late Dean Ward told me.

This bell was beautifully finished with lace-work, and of a peculiarly beautiful shape and tone ; it was cast by a famous bell-founder called Oldfield, in the minster yard, in a temporary furnace, in 1610, the seventh year of the reign of James I. The same man cast S. Mary's peal, at Nottingham, several of S. Hugh's bells, and the bell now remaining in S. Benedict's church, Lincoln, now disused. Great Tom remained dumb in the tower till 1834, when Subdean Sutton persuaded the chapter to take down the Lady bells and throw their metal into the new Great Tom and two quarter bells, which now hang in the broad tower, where the Lady bells hung.

The Lady bells were fixed in a row on the floor of the belfry, and are shown in the section plate of Wild's Lincoln Cathedral. The ropes of the four largest of the Lady bells went down to the piers of the great tower below, where the rings to which they were fixed still remain. The singing boys used to ring them for service, two for common days, four on the eves of saints' days, on Saturday evenings and on Sundays. The same practice is now observed with the four largest of S. Hugh's bells. On Lady-Day the singing boys used to go up into the belfry, tie strings to the clappers of the Lady bells, and chime them as below. I used as a boy to be at Lincoln at that time of year, and I well remember the charming melody of those bells, both when rung out and chimed. I have since imagined, and am more and more convinced, that the chiming on Lady-Day was the Ave Maria.

THE PEAL.

A - ve Ma - ri - a o - ra pro no - bia.



They used to repeat this for an hour, and finish with the six bells in

succession. I used to have a paper with the inscriptions on these bells, but have long ago lost it. I think the two smallest were the oldest. The four largest had inscriptions: the tenor had I think

“Sum rosa pulsata mundi Maria vocata.”

Two of the others were Thomas and Katerina.

The second bell had a crack on the shoulder. It did not extend far nor affect the tone, but I fear was made the excuse for destroying this very charming and interesting peal. Mears told me afterwards they were very fine bells, very thick for their size; the tenor I think he said was about 20 cwt. One of these bells always rung at seven in the morning, the hour when the early service (now given up) used to be, and afterwards told the number of the days of the month. One of S. Hugh's bells does this now. S. Hugh's bells are rather larger than the Lady bells and the tenor in a deeper key. Formerly the 5th and tenor were the quarters to Old Great Tom, and sounded by wires from one tower to the other. The tenor was in beautiful unison with the great bell, which is more than can be said of the quarter bell, and the present Great Tom, which though larger is very inferior in quality and truth of tone to the old one. If the then Dean and Chapter had used their common sense, they ought to have had a cast taken of the old bell and renewed it of the same shape and size, and then we should not have lost the Lady bells. In the chamber below S. Hugh's tower are the names of the ringers from about 1500 to 1600, I think, several lists of them, headed, “The Company of Ringers of our Blessed Lady of Lincoln,” at least I think those are nearly the words.

---

## SUCCESSFUL TACTICS OF A COUNTRY CURATE WITH AN UNGODLY SET OF RINGERS.

*To the Editor of the Ecclesiologist.*

SIR,—I have been requested by a well-known contributor to your pages, and a great authority on Campanology, to send you an account of my experience as a promoter and supporter of a bellringing society, in a small rural parish in one of the midland counties. The parish in which I have the honour and privilege of holding a cure of souls, is situated in the midlands, and contains a population of about four hundred, purely agricultural, and our ringers, therefore, are all of the labouring class. I have always been passionately fond of church-bells from my boyhood; so, shortly after I was appointed to this curacy, I began to take an interest in the ringers, and occasionally resorted to the belfry to watch them ringing. But the men, not understanding my motive, did not appreciate my presence, and gave me several hints that they preferred my room to my company. The fact was, they had never been accustomed to have a “gentleman” come amongst them, and the parson's presence was decidedly an uncomfortable check upon



their usual free and easy mode of proceeding. I had often heard it remarked that of all men in a parish, bellringers were the most drunken and ill-conditioned, but I had never been an eye-witness of the arcana of a belfry till I came to this parish. As you can readily conceive, Sir, I was terribly disgusted with what I witnessed; for the belfry, on ringing nights, was the regular resort of all the tag-rags of the village, who regarded the performance in the light of a jollification, instead of a "holification." From that moment I determined to try and bring about a reform; and, with that view, I went to the belfry more frequently, studied the individual character of each ringer, and then drew up a set of rules such as I thought I could enforce. But the difficulty was how to start with them, because the new code would cause such a complete *bouleversement* of their former ideas, that though they might assent to them at first, I felt sure they would not carry them out for long. So, when I had got all my plans and rules well matured, I invited the ringers to a supper on Christmas-Eve, 1859, and after supper spoke to them earnestly and seriously on the subject of bell-ringing, and gave them my views of how things should be conducted in a belfry. They acknowledged everything I said to be very good, but they did not see their way to carrying it out. I then told them I proposed to form them into a regular society, subject to rules and regulations, fines, &c., and if they would do me the honour of electing me a member, I would take care and see that the rules were respected. They unanimously elected me a member, and I delivered to each man a copy of the rules, to which they severally bound themselves to adhere.

The new year of 1860 was commenced under the new régime, much to the discomfiture of the tag-rags of the parish, who dropped off one by one, and now never think of favouring us with their company. In short, our belfry which was once the resort of the idle and profane, has now become regarded as it should be—a holy place. Since the year 1860 I myself have attended and taken part in the ringing continually, and I can testify to the uniform good behaviour and good feeling that prevails amongst the members of the society. They would no more think now of smoking, or drinking, or talking profane nonsense in the belfry, than they would of doing so in the church itself. In fact, everything is now done "decently and in order;" and I am glad to say, the ringers themselves feel much happier, and take a greater delight in the performance of their work; because they now feel that they are doing it to the honour and glory of God, as well as for their own pleasure, and the edification of their fellow-parishioners. Hoping this slight sketch of our progress will induce other curates to go and do likewise,

I remain, Sir,

Your obedient servant,

A WARWICKSHIRE CURATE.

---

## S. STEPHEN'S CHAPEL.

THE renovation of S. Stephen's lower chapel in the Palace of Westminster is not a trivial event. The rescue and restoration to sacred uses of any one of the fanes desecrated in Tudor times would not be in itself a very common incident. But when the fane so rescued is an integral portion of the Chapel Royal of the Plantagenets, and when its future destination is to be the Chapel of the Parliament—an institution which has never heretofore existed either before or after the Reformation, the fact becomes the symbol of a good change in public feeling, the greater and more gratifying because so silently and naturally wrought. Though it has nothing directly to do with Mr. Barry's work at Westminster, it must not be forgotten that this restoration follows hard upon the rescue and restoration for religious objects (not, we believe, that it has yet been actually used) of the older Chapel Royal of the Norman kings in the White Tower, while a lucky fire has led to the pending renovation of the Savoy Chapel at the Sovereign's own cost. Straws these may be, but they are straws which are driven by a strong wind.

It is, we suppose, hardly necessary to premise that the apartment which Mr. E. Barry has renovated is the Under Chapel of the old S. Stephen's, commonly, but absurdly called, the Crypt, a word wholly inapplicable to a room which stands upon the surface of the ground. S. Stephen's, like every similar structure, notably the S. Chapelle of Paris, the church at Assisi, and to name a smaller instance, the little chapel which has been enlarged to serve the religious wants of S. Augustine's College, Canterbury, was of two stories; of which the upper one became in time the House of Commons, and the lower one at a later date the Speaker's dining-room. How the upper chapel was after the fire ruthlessly swept away in the name of architectural uniformity to give place to S. Stephen's Hall, we need not now recapitulate. After its destruction there still remained of the old S. Stephen's (i.e. of the religious portion of the Palace of Westminster) the under chapel of the time of Edward III., and the Tudor cloisters, which latter indeed furnished the *motif* for the main decoration of the entire new palace. Early in the work the cloisters were carefully restored, and have for many years served the elected legislators as a convenient cloak-room. Happily, no practical use was at that time discovered for the ex-dining-room, which long remained untouched and unmodernised in the condition of ruin to which the fire had reduced it. Then it was restored architecturally, and remained for another long period clean, and white, and empty. To Mr. E. M. Barry is due the credit that it has at last been finished and furnished out in a way consistent with its sacred destination, and corresponding with the quality of its architecture.

The chapel is composed of five bays, with simple vaulting, complicated in its appearance by the ribs and the windows. On the north side, each of the four most eastern bays enclosed a window of four lights, with trefoiled heads without ramifications, while the western

bay was filled with screen-work similar to the windows, but pierced with doorways in the two central lights. The west end was blank, and the south side similar to the north, except that the western bay was blank. At the east end, where the vaulting dies away against the east wall with a curvature so graceful as almost to produce the effect of an spire, there were three three-light windows filled with bold tracery recalling rather the Geometric of the earlier Edwardian style than that which was in vogue when the chapel was built. The main bosses of the vault happily preserved, though not without some mutilations, through the days of desecration and the epoch of the fire, represented famous martyrdoms, in reference to the dedicating of the whole chapel to the first martyr.

Mr. Barry's task was to accommodate the chapel to a condition of imprisonment within gigantic structures which had no existence, or thought of existence, while S. Stephen's still stood on the very bank of the still silver Thames. He had also to invest what was originally only the undercroft with the dignity and proportions which it had the right to assume when on the destruction of the upper story it had become *the* chapel of the "Palace of Westminster." These two demands were both most ably met. The first of course involved the darkening of an already dark building, but for this the present architect was not responsible. The western windows had to be filled up leaving the tracery to mark the now fenestriiform panels. Then doors had to be cut in the west wall and in the western bay of the south side. To this of course there could not be the slightest objection. Furthermore the easternmost bay had to be taken in hand and converted into a sanctuary, by raising it on three steps in addition to the footpace of one step. Also the most eastern window on the north side has been pierced in its two central lights with openings copied from the original ones in the most western bay on the same side. Except these changes, the under chapel of S. Stephen's is what it was when it came out of the hands of its original architect, and we have no hesitation in pronouncing that Mr. Barry had full and ample justification for all the modifications which he introduced. The damage of time and weather has of course also been repaired, and as in other details, so especially in the mouldings of the roof ribs the architectural student may study a series of examples of peculiar originality and boldness. We may in particular refer to one moulding often repeated, which is actually identical with, and no doubt copied from some example of the Greek fret. A very bold trefoiled feathering of the windows, if so constructional a feature can be called by that name, contributes also greatly to the general effect.

The ritual fittings are not yet put in, but the decorations are perfected. The walled up windows at the east end have been made use of as a kind of constructional retable and contain nine pictures of saints on a gold ground, executed under the direction of Messrs. Clayton and Bell, by the pencil we believe of Mr. Cuthbert. The same hands have decorated the altar-bay of the roof. Subject-painting is not attempted, but angels are inserted in graceful positions on a ground of gold and scroll-work. The remaining roof and the west

end have been carried out by Mr. Crace with a less elaborate pattern, but equal fulness of colour. The dado walls of the east end and of the window bays below the lights are lined with alabaster, inlaid with star-bosses and mastic lines incised by Mr. Field. We are only sorry that more care has not been uniformly shown in the selection of the pieces of alabaster, as some of them by their exuberance of colour have the appearance of paint that has run. The painted glass in the windows, which is by Mr. Hardman, represents the history of S. Stephen. It will be remembered that some specimens of this glass were shown in the Exhibition of 1862, and stood out among the best of the examples there congregated. In their own place these windows have lost nothing of the merit to which they then laid claim. The artists have with great ingenuity given the requisite relief which only a large proportion of white glass can assure, by a bountiful use of this colour (if we may so call white) in the dresses; and the blues and reds look sharp as those of Messrs. Hardman always do, without appearing so cold as often is the case. Other colours by comparison are subordinated. The floors are throughout laid with that combination of tile and marble which is now rightly adopted as the orthodox treatment. At the east end strong contrasts of green and white are the prevailing hues. In the body of the chapel the tones are subdued red and fawn colour. The west wall and the blank wall of the western bay of the south side are decorated with that imitation of architectural scoring for which there is such abundant precedent.

Of course the chapel is much too dark: but this was inevitable. Otherwise we find ourselves in presence of a work carried out with great skill in a case where the experiment had to be made on a noble trunk, and we were accordingly proportionately anxious. In face of all difficulties Mr. Barry took the bold and right course and has succeeded accordingly.

---

## CONSECRATION OF THE CHAPEL OF S. BARTHOLOMEW'S HOSPITAL, CHICHESTER, 1626.

### *To the Editor of the Ecclesiologist.*

SIR,—We possess so few occasional Services, that the following Form of Consecration of a Church in the early part of the seventeenth century will interest your readers. It is far superior to the form prescribed in the eighteenth century, and in use in America and several dioceses, as it embraces the dedication of the several parts of the furniture, and is framed on ancient models with much dignity in the ceremonial, and beauty of language employed in the construction of the service.

*The Bishop having robed himself in the chapel, came forth with his Chaplains, having there put on their habits, and coming forward about four paces from the chapel, said to the Founder thereof &c., [the schedule being read with the Founder's desire for the consecration of the chapel,] the Bishop said,*

IN the Name of GOD then let us begin.

*The Bishop continuing in the same place began thus, Psalm xxiv. The Chaplains answered verse for verse to the end of the Psalm, and having said, Glory be, &c., the Bishop went easily towards the chapel, saying as he did go Psalm cxvii., the Founder and the Chaplains following, the Bishop went into the chapel with him, the people stayed without the doors. The Bishop at his entrance into the chapel said,*

Let us dedicate and offer unto GOD this place with the same prayer that King David did dedicate and offer up his.

*The Bishop kneeling at a desk prepared for him placed near to the entrance into the chapel, viz., about four paces from the door, and the Founder kneeling at a stool placed beside the Bishop, and the Chaplains, each of them at a stool placed on each side, the Founder with his face towards the east, prayed thus, (1 Chron. xxix. 10—19.)*

Most glorious GOD, we are taught by Thy holy Word that Thy will is not to dwell in the dark cloud, but that Thy delight hath been ever with the sons of men, so that in any place whatsoever where two or three are gathered in Thy Name, there art Thou in the midst of them: but specially in such places as are set apart and sanctified to Thy Name, and the memory of it. There Thou hast said that Thou wilt vouchsafe Thy gracious presence after a more special manner, and come to us and bless us. Wherefore in all ages of the world Thy servants have separated certain places from all profane and common uses, and hallowed them unto Thy divine worship and service, either by inspiration of Thy Blessed Spirit as the stone erected by the patriarch Jacob in Bethel, or by express commandment, as the tabernacle of the congregation erected by Moses in the desert. By which godly examples Thy servants in all ages successively have erected and consecrated sundry goodly houses unto Thee for celebration of divine service and worship, monuments of their piety and devotion, as our eyes see this day. We then as fellow citizens with the saints and of the household of GOD, being built upon the foundation of the Apostles and Prophets, JESUS CHRIST Himself being the chief corner-stone, walking in the steps of their most holy faith, and ensuing the example of these Thy Patriarchs, Prophets, and Apostles, have together with them done the like work, and wait for the same blessing at Thy hand. The same work I say in building this house as an habitation for Thee, and a place for us to assemble and meet together in for the observance of Thy divine worship, invocation of Thy great Name, reading, preaching, and hearing of Thy heavenly Word, administering Thy most holy Sacraments, and above all, in this place, the very gate of heaven upon earth, as Jacob named it, to do the work of heaven, to set forth Thy most worthy praise, to laud and magnify Thy most glorious Majesty, for all Thy goodness to all men, and especially to us that are of the household of faith. Accept then, we beseech Thee, most gracious FATHER, of this our bounden duty and service; accept of this for Thine house, and because holiness becometh Thy house for ever, sanctify this house with Thy gracious presence, which is erected to the honour of Thy glorious Name. Now therefore arise, O LORD, and come into this place of rest. Let Thine eyes be open towards this house night and day. Let Thine ears be ready towards the prayers of Thy children which they shall make to Thee in this place, and let Thine heart delight to dwell here perpetually. And whensoever Thy servants shall make their petitions to Thee in this house, either to bestow Thy good graces and blessings upon them, or to remove Thy punishments and judgments from them, hear them from heaven Thy dwelling place, the throne of the glory of Thy kingdom, and when Thou hearest have mercy; and grant, O LORD, we beseech Thee, that here and elsewhere Thy priests may be clothed with righteousness, and that all Thy saints may rejoice in Thy salvation.

Blessed FATHER, Who hast promised in Thy holy law that in every place where the remembrance of Thy Name shall by us be felt, Thou wilt come unto us and bless us, according to Thy promise come unto us and bless us, who put now upon this place the memorial of Thy Name by dedicating it wholly, and only to Thy service and worship.

Blessed SAVIOUR, Who in Thy Gospel with Thy bodily presence didst honour and adorn the feast of the dedication of the temple, at this dedication of this temple unto Thee be present also, and accept, good LORD, and prosper the work of our hands.

Blessed SPIRIT, without Whom nothing is holy, nor person nor place can be sanctified aright, send down upon this place Thy sanctifying power and grace, hallow it, and make it to Thee an holy habitation for ever.

Blessed and glorious TRINITY, by Whose power, wisdom, and love, all things are purged, lightened, and made perfect, enable us with Thy power, enlighten us with Thy truth, perfect us with Thy grace, that both here and elsewhere, we acknowledging the glory of the Eternal TRINITY, and in power of Thy divine Majesty worshipping the Unity, may attain to the fruition of Thy glorious Godhead, Trinity in Unity, and Unity in Trinity, to be adored for ever.

GOD the FATHER, GOD the SON, and GOD the HOLY GHOST, accept, sanctify, and bless this place to the end whereunto, according to His own ordinance, we have ordained it to be a sanctuary for the Most High, and a church for the living GOD. The LORD with His favour ever mercifully behold it, and so send down upon it His spiritual benediction and grace, that it may be the house of GOD to Him, and to us the gate of heaven; through JESUS CHRIST our LORD.

*The Bishop, his Chaplains following him, went into the Minister's desk and pulpit, being one and the same, and laying his hand thereupon said,*

Grant, O LORD, that Thy holy Word which from this place shall be preached, may be the savour of life unto life, and as good seed take root and fructify in the hearts of all such as shall hear it.

Grant that by Thy holy Word which from this place shall be read, the hearers may both perceive and know, what things they ought to do, and also may have grace faithfully to fulfil the same.

*The Bishop going to the Communion-table, laid his hand thereon and prayed, one of the Chaplains by taking a skirt of the carpet having first made bare a corner of the Table.*

Grant that all they that shall at any time partake at this Table the highest blessing of all, Thy Holy Communion, may be filled with Thy grace and heavenly benediction, and may to their great and endless comfort obtain remission of their sins, and all other benefits of Thy Passion.

*The Bishop coming to the brow of the footpace, and stretching forth his hand over the pavement, said,*

Grant to such bodies as shall be here interred, that they with us, and we with them, may have our perfect consummation and bliss both in body and soul, in Thine eternal and everlasting kingdom.

*The Bishop returning to the Communion-table, kneeled down on the north side thereof and prayed,*

Grant that this place which is here dedicated unto Thee by our office and ministry, may also be hallowed by the sanctifying power of Thy HOLY SPIRIT, and so for ever continue, through Thy mercy, O blessed LORD GOD, Who dost live and govern all things, world without end.

Grant that as this chapel is wholly separate from all former common and



profane uses, and dedicated to those which be sacred only, so may all they that enter into it.

Grant that all wandering thoughts, all carnal imaginations, may be far from them, and all godly and spiritual meditations only may come into this place, and may daily be renewed and grow in them.

Grant that these Thy servants which shall come into this Thy holy temple, may themselves be temples of the HOLY GHOST, eschewing all things contrary to their profession, and following all such things as be agreeable to the same.

When they pray, that their prayers may ascend up into Thy presence as the incense, and the lifting up of their hands be as the evening sacrifice; grant them their heart's desire, sanctify their minds and fulfil all their mind, that what they faithfully ask they may effectually obtain the same.

When they offer, that their oblations and alms may come up as a memorial before Thee, and they find and feel that with their sacrifices Thou art well pleased.

When they sing, that their souls may be satisfied as it were with marrow and fatness, when their mouth praiseth Thee with joyful lips.

When they hear, that they may hear it not as the word of man, but as it is, the Word of GOD, and not be idle hearers, but doers of the same, through JESUS CHRIST our LORD.

*This prayer being ended, and the Bishop's desk which he first prayed at, and the stools being set aside out of the way, the people are let in and directed to sit down in their seats, and the Bishop being set down in a chair near the wall on the decani side of the chapel over against the minister's desk, the chaplains prepared themselves to say the accustomed liturgy, one of them went into the seat next unto the entrance into the chapel on the left side thereof, the other into the seat appointed for the minister to say prayers in.*

*The appointed Psalms were Ps. lxxxiv., cxii., and cxxxii.*

*The Lessons were Gen. xxviii. 10 to the end, S. John ii. 13 to the end.*

*The Collect after the Collect for Grace.*

O LORD GOD, Almighty and glorious, and of incomprehensible majesty, Thou fillest heaven and earth with the glory of Thy presence, and canst not be contained within any the largest compass, much less the narrow walls of this room; yet forasmuch as Thou hast been pleased to command in Thy holy law that we should put the remembrance of Thy Name upon places, and in every such place Thou wilt come unto us and bless us: We are now here assembled to put Thy Name upon this place, and the memorial of it, to make it Thy house, to devote and dedicate it ever unto Thee, utterly separating it from all former uses, profane and common, and wholly and only to consecrate it to the invocation of Thy glorious Name, wherein supplications, prayers and intercessions may be made for all men, Thy sacred Word may be read, preached, and heard, the Holy Sacrament, the commemoration of the precious Death of Thy dear SON, may be administered, Thy praises celebrated and sounded forth, Thy people blessed by putting Thy Name upon them.

We poor miserable creatures as we are, be altogether unfit and utterly unworthy to appoint any earthly thing to so great a GOD, and I the least of all Thy servants no way meet to appear before Thee in so honourable a service, yet seeing Thou hast oft heretofore been pleased to accept such poor offerings from sinful men, most humbly we beseech Thee forgive our manifold sins, and making us worthy by uniting us so, to vouchsafe to be present here amongst us in this religious action, and what we sincerely offer graciously to accept at our hands, to receive the prayers of us and all others who either now or hereafter in this place by us now hallowed shall call upon Thee. And give us all grace when we shall come unto the house of GOD, that we may look to our feet, knowing that the place whereon we stand is holy

ground; bringing hither clean thoughts and bodies undefiled, that we may wash both our hearts and hands in innocency, and so come to Thine altar, through JESUS CHRIST our LORD.

*In the Litany the Collect,*

O LORD GOD That dwellest not in temples made with hands, as saith the prophet; yet hast ever vouchsafed to accept the devout endeavours of Thy poor servants, allotting special places for Thy Divine worship, promising even there to hear and grant their requests, I humbly beseech of Thee to accept of this day's duty and service of dedicating this chapel to Thy great and glorious Name. Fulfil, O LORD, I pray Thee, Thy gracious promise, that whatsoever prayers in this sacred place shall be made according to Thy will may be accepted with Thy gracious favour, and returned with their desired success to Thy glory and our comfort, through JESUS CHRIST our LORD.

*After the Blessing was sung the first part of Ps. cxxxii.*

*After the Sermon the chaplains went both of them to the Communion Table, and doing their obeisance before the same, the first chaplain kneeled on the north side, the second on the south side thereof.*

*.After the Collect for the day,*

Most blessed SAVIOUR, Who by Thy bodily presence at the feast of dedication didst honour and approve such devout and religious services as we have now in hand, be Thou present at this time also with us, and consecrate us into an holy temple unto Thine own self, that Thou dwelling in our hearts by faith we may be cleansed from all carnal affections and devoutly given to serve Thee in all good works.

*The second chaplain read the Epistle, 2 Cor. vi. 19 to the end. The first chaplain read the Gospel, S. John v. 22 to the end.*

*The Bishop went from his seat to the Communion Table, and standing on the north side said,*

Let us pray the prayer of king Solomon, which he prayed in the day of the dedication of his temple, the first temple that ever was, and kneeling there prayed thus, 2 Chron. vi. 18—42; vii. 12—17. Thus did GOD answer. We have prayed with Solomon, answer us, O LORD, and our prayer, as Thou didst him and his. Behold the face of Thine Anointed, even CHRIST our SAVIOUR, and for His sake grant our requests.

*The Bishop (sitting with his face toward the people in a chair placed before the Communion Table, and his chaplains standing one on each side of the chair, and having put on his cap,) published the act of consecration.*

*This done the Bishop's chair was removed into his former place, and the Bishop kneeling down at the north side of the Communion Table prayed.*

Blessed be Thy Name, O LORD our GOD, for that it hath pleased Thee to have Thy habitation among the sons of men, and to dwell in the midst of the assembly of Thy saints on earth. Bless, we beseech Thee, this day's action unto this people: prosper Thou the work of our hands upon us, O prosper Thou our handiwork, through JESUS CHRIST our LORD.

*The second chaplain following the first at the administration received the offerings with a silver bason. The Bishop concluded with this prayer,*

Blessed be Thy Name, O LORD GOD, that it hath pleased Thee to put into the heart of this Thy servant to erect a house to Thy worship and service, by whose pain, care, and cost this work was begun and finished. Bless, O LORD, his substance, and accept the work of his hands. Remember him, O LORD our GOD, concerning this, and wipe not out this kindness of his

that he has showed for the house of his God and for the service thereof, and make them truly thankful to Thee that shall enjoy the benefit of it, and what is by him well intended make them rightly to use it, which will be the best fruit and to God most acceptable.

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

---

## THE ARCHBISHOP OF YORK ON FREEDOM OF WORSHIP.

*Communicated by the National Society for Promoting Freedom of Worship by the Abolition of the Pew System.*

At a public and influential meeting at Sheffield, held recently, to inaugurate a movement for erecting several additional churches in five years, the Archbishop expressed himself as follows:—

“ Now I come to another point—I mean as to the disposal of the sittings in these churches. I confess I have myself a very strong opinion upon the subject, which I will now state. In the first place, it seems to me that in a town like Sheffield the doctrine of the equality of mankind is pretty fairly established out of doors, and I don't know why there, where men certainly are equal before our Almighty FATHER—I don't see myself why we should take any human and personal distinctions into church with us. And therefore I give my voice certainly for having all the people who come to worship God put on an equal footing. If it is necessary to let the whole, then let them all be let. I should be glad if we could do without that, but let them all be let, because the one thing you have to avoid is establishing a distinction before God between the rich man and the poor. For that is a thing you will never persuade men to understand, whether they speak about it or not: that is the real grievance, the real wrong,—it is a false note struck in the harmony of the Christian system. Then there are three ways remaining—for I almost feel that I carry the meeting with me upon that point—to let them, or to have them all free and unappropriated. I think it better not to let the pews, and for this sufficient reason, that we cannot get out of the ecclesiastical commissioners any endowment if we have the pew rents. You have no idea what satisfaction I have in making that little remark. I now come to choose between the other two—totally free without appropriation, or free and appropriated to the parishioners. The law of the Church of England I take to be this—the church-building belongs to the Church as a corporation; the parish church belongs to the general body of the Church of England, and the bishop of the diocese is the trustee for the general body. He holds it for them, and the officials who carry out the deeds and officiate for him are the two churchwardens, who are bound to see the parishioners are accommodated with seats in the church as far as it will go. That is the law. If it cannot be done except by appropriating the seats, let them in any given parish be appropriated: but I think you will find in a great many of these churches—without laying

down any universal rule for all, which I won't attempt—that in a great many of these churches it will be by far the best thing to throw the church doors open and say, 'Here are the seats and there you may sit.' It might be observed, if the seats are once appropriated the people would often take the notion that two people ought to spread themselves out upon four seats, and so on; that great disappointment would arise, and the promoters would say they were building a church for 1,000 people, but by that system they were cheated out of part of their object, because the church would not accommodate 1,000, and that three persons would take up a pew which would hold six, the occupants thinking it their duty to look as large as they can to prevent others coming in; and people would be apt to say it was all very pleasant to have any pew they wished, and to know where to go to sit. But without appropriation on the part of the churchwardens you will find that by tacit understanding, by the common effect of the politeness which all people possess, you would be allowed to get the same seat Sunday after Sunday, although you could not exercise the slightest claim of any kind. I have no doubt in some churches, if we take care to avoid those horrid pew rents, there will be no appropriation, simply because it will be found quite unnecessary. Why should we trouble the churchwardens when we can walk in and sit down? Upon that point I have spoken at some length, for I really do feel it to be the most important, and I must say that my interest in this movement would be greatly diminished—nay, that it would almost disappear, if it was to be used to keep up these distinctions in the house of our Lord."

---

## MR. CAMBRIDGE'S UNISON COMMUNION SERVICE.

*To the Editor of the Ecclesiologist.*

SIR,—I believe that the custom of singing the Nicene Creed, Sanctus, and Gloria in Excelsis would be much extended, if it were not for the difficulty of providing suitable music. At present, there is no alternative between a regular service in parts, and the plain-song. To sing the former, treble voices are required, and many people are debarred from using them, not only on account of their difficulty, but from a very general feeling that it is not desirable to detain choir-boys, non-communicants, during the celebration of Holy Communion. On the other hand, the plain-song of these portions of the service finds favour with very few, and is really difficult to sing. Having experienced these obstacles to a Choral Communion Service, it occurred to me that the difficulty would be met by a regular melodic service, to be sung in unison, with more or less of an elaborate organ accompaniment. Such a service should have tune enough in it to make it easily caught up by the congregation, and quickly familiarised to them; and at the same time the elaborations should all be left to the accompaniment. A unison Communion-service, such as this, would be feasible

for all choirs; for cathedrals, where they should always find enough voices in the choir amongst those who remain to communicate, without compelling attendance; for town and country churches; and especially in school and college chapels. We have tried the experiment here, and have found it answer very well. The non-communicants leave the chapel after the prayer for the Church Militant, and there are always (without any previous arrangement) enough voices amongst the communicants, masters and boys, to make the Sanctus and Gloria in Excelsis much more solemn and effective than if they were said in monotone. The unison communion service was composed for us by Mr. Cambridge, the college organist; it is now published by Novello.

I remain, Sir,  
Your obedient servant,  
W. G. LONGDEN, *Warden.*

*S. Columba's College, Dublin.*

---

## ARCHÆOLOGIA CAMBRENSIS.

THE January number has an article with various documents concerning the legend of a cross observed in the broken trunk of an oak tree, blown down at S. Donat's, in 1559, carefully put together by Mr. G. T. Clark; also some genealogies of the Perrot and Prendergast families, the former of which is continued in the April number. We find also some more notices, by Mr. Westwood, of early inscribed stones, and good articles upon Benton Castle, Castell Dinas Brau, and the cliff castle at Macu, in Cornwall, with a fair amount of illustrations. There is also a notice that the Cambrian Archæological Association will meet this year in the Isle of Man.

In the April number are some ecclesiological notices, with interesting illustrations of some curious but much neglected churches in Pembrokeshire. We find also an account of two stone circles at Aber, and of a tumulus in Anglesey, and a good description of the remarkable ancient fortification called Chûn Castle, in Cornwall. There is also a long ethnological article on the race and language of the Picts, and another full of deep Welsh lore, by the Rev. Robert Williams, on the quest of the saint Greal. This number has several pretty illustrations.

---

## ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Wednesday, April 5, 1865. Present, A. J. B. Beresford Hope, Esq., the President, in the chair, J. F. France, Esq., Sir John Harington, Bart., Rev. H. L.

Jenner, Rev. J. C. Jackson, Rev. W. Scott, Rev. J. H. Sperling, and Rev. B. Webb.

The sum due for the Enamel Prizes given in connection with the Architectural Museum was ordered to be paid.

E. W. Godwin, Esq., of Bristol, was elected an ordinary member.

Mr. Lightly met the Committee, and exhibited drawings of the Austin Friars' church as restored by him and as refitted for the use of its present Calvinist occupants. He also laid before the Committee the beautiful photographs of French churches issued by the Architectural Photographic Association for the year 1865.

Mr. Withers met the Committee, and explained his drawings for a small English church at Wildbad. He also exhibited the drawings of a new parsonage for Tremaine, Cardiganshire, of the new church of S. Michael, Hull, and of new schools for the parish of S. Philip, Clerkewell.

Mr. W. Smith laid before the Committee his plans for repairing the old oak seats of S. Leonard, Misterton, Leicestershire; for the restoration of All Saints, Norwich; and for rebuilding (except the tower) the church of All Saints, Gilmorton, Leicestershire.

Mr. Heaton laid before the Committee cartoons for an east window in the church of Chilton Canteloe, Somersetshire, and for some mosaic heads in the reredos below it: also some mosaics for a reredos in Chester Cathedral: and also some excellent tiles, (like the old Dutch tiles,) with humorous subjects vigorously sketched in two colours on a white ground.

Mr. Burges showed the Committee some proofs of the plates of his projected work.

The Rev. J. H. Sperling laid before the Committee Mr. Ferrey's design for a new high screen in Westbourne church, Sussex.

Sir John Harington brought forward for discussion the subject of the proposed position of the organ in Worcester Cathedral: Mr. Scott having suggested the introduction of a light screen, (like a Jube,) to carry it between the choir and the nave. The present state of the works in the Guildhall, London, was described by the Rev. J. C. Jackson. The officers were appointed a sub-committee to decide upon the day of the Anniversary Meeting.

The Committee examined Mr. R. J. Johnson's designs for the new churches of S. John, Haverton Hill, and of Hendon, in Northumberland. Mr. J. Brooks sent for inspection photographs of the interior and exterior of S. Saviour's, Hoxton, and also of the exterior of the church, schools, and quadrangle of S. Columba's, Shoreditch. He reported that his church of S. Michael, Shoreditch, was already roofed in, and would soon be ready for inspection.

The Committee examined some drawings by Mr. Truefitt for a new rectory at Little Barford, Bedfordshire, (near S. Neot's,) and also some designs by the same architect for houses at Sydenham and elsewhere. They also examined Mr. Clarke's designs for the reparation and completion of the noble Romanesque tower of S. Clement's, Sandwich. Mr. Clarke also sent for inspection his drawings for some mosaics, to be executed by Messrs. Harland and Fisher, for the eastern apse of the



chapel of the House of Charity in Soho Square. Messrs. Harland and Fisher sent also a specimen of their mosaic work, representing a Byzantine Madonna and Child.

Mr. Jesse Rust laid before the Committee some specimens of mosaic of his own manufacture, and also some excellent patterns of glass and coloured materials, clouded and streaked, for use in painted windows or opaque mural decoration.

Messrs. Lavers and Barraud laid before the Meeting their designs for a window placed in Easton church, Wiltshire, in memory of Mr. Lewellyn, the surgeon of the Alabama; also the cartoons for a window representing the Ascension in Meltham church, Yorkshire, and for a window representing the history of Joseph, in S. Mary Redcliffe's, Bristol, and for another window, representing the Resurrection and Ascension, recently placed at the east end of the north aisle of S. Alban's, Strangeways, Manchester. Besides these, there was a cartoon of a window, filled with Scriptural scenes, for Ealing church, Middlesex.

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the Ordinary General Meeting of the Royal Institute of British Architects, held at 9, Conduit Street, Hanover Square, on Monday evening, April 24, 1865, Charles C. Nelson, Esq., F.S.A., Vice-President, in the chair,

The silver medal of the Institute, with five guineas, the medals of merit, and the other prizes were presented by the chairman as under.

To Mr. John Tavenor Perry, of 9, John Street, Adelphi, associate, the silver medal of the Institute, with five guineas.

To Mr. Harry G. W. Drinkwater, of Corn Market Street, Oxford, a medal of merit.

To Mr. William Mansfield Mitchell, of 2, Clapham Villas, Roundtown Road, Dublin, a medal of merit.

To Mr. James Redford, of 1, S. Peter's Square, Manchester, a medal of merit.

To Mr. R. Phénè Spiers, of 14, S. Giles's Street, Oxford, associate, the Soane medallion.

To Mr. Stacey Davis, of Lambe's Buildings, Temple, the late Sir Francis E. Scott's prize of ten guineas.

To Mr. Thomas Brown, of 106, William Street, Sheffield, student, the student's prize in books.

To Mr. James Howes, Jun., of 9, Craig's Court, Charing Cross, the student's prize in books.

Owing to the unavoidable absence of the president, the presentation of the royal gold medal to James Pennethorne, Esq., Fellow, was postponed.

In the course of his remarks on the presentation of the medals, the chairman mentioned that Mr. J. Tavenor Perry had also been the successful competitor last year for the prize given by the late Sir Francis

B. Scott, and had obtained the Pugin Travelling Studentship, which had been awarded for the first time this year. To Mr. R. P. Spiers, he said, had been also awarded a prize in books in 1862, a medal of merit from the Institute, and the prize of ten guineas given by Mr. Tite, M.P., past President, in 1863, while he had also obtained the Travelling Studentship in 1863, and the gold medal in 1864, from the Royal Academy.

---

At the Annual General Meeting held on Monday, May 1, George E. Street, F.S.A., Vice-President, in the chair: the following were elected officebearers for the ensuing year.

President: Alexander J. B. Beresford Hope, Esq., D.C.L., F.S.A., Honorary Fellow. Vice-Presidents: Messrs. C. C. Nelson, F.S.A.; G. E. Street, F.S.A.; T. Hayter Lewis, F.S.A.

Honorary Secretaries: Messrs. J. P. Seddon, and C. F. Hayward. Honorary Secretary for Foreign Correspondence: Mr. C. C. Nelson.

Ordinary Members of Council: Messrs. A. Ashpitel, F.S.A.; E. M. Barry, A.R.A.; James Bell; W. A. Boulnois; Raphael Brandon; J. Gibson; E. I'Anson; Edwin Nash; Wyatt Papworth; S. S. Teulon; J. Whichcord; W. White; M. Digby Wyatt, F.S.A. Country Members of Council: Messrs. J. H. Chamberlain, of Birmingham, and R. K. Penson, of Kidwelly, South Wales.

Treasurer: Sir Walter R. Farquhar, Bart. Honorary Solicitor: Mr. Frederick Ouvry, F.S.A. Auditors: Messrs. F. P. Cockerell, Fellow, and R. H. Carpenter, Associate.

The annual report and balance sheets were read, discussed and adopted. Thanks were voted to the past President, F. L. Donaldson, Ph.D., on his retiring, to the retiring officers, and others.

---

## NEW CHURCHES.

*S. Luke, Ballymoyer, Ireland.*—Some interesting particulars have reached us of this new church, in a remote part of Ireland. It is built upon the foundations of an ancient church, parts of the original walls having been recased, new windows inserted, and a chancel and vestry added. The style is Middle-Pointed: the architect is Mr. W. J. Barre, of Belfast. The roof is open-timbered, with coupled trusses, carved and braced, the pitch being equilateral. The nave is fitted with open seats, and paved with black and red tiles. The chancel, which is nineteen feet deep, is divided by a wrought-iron scrolled rail; the sanctuary within the rail being elevated two steps, and paved with encaustic tiles of a good and appropriate design. The reredos of Dungannon stone, supported by pillars of polished Connemara marble, with richly-carved capitals, has medallions containing sacred emblems in bold relief. The chancel arch rests on four very handsome columns of black Kilkenny marble. The east window, of three lights,



















with quatrefoil tracery above, is filled with stained glass by Hardman, the subject being the Ascension. There are three other memorial windows in the chancel by the same artist, put up by different members of the family at Ballymoyer House; and one in the nave, by a near relative, representing the Entry into Jerusalem, the Last Supper, the Resurrection, and Miracles of our Lord. The altar, the stall, the pulpit, lectern, prayer-desk, and archbishop's chair, are all of solid oak, each presented by some member of the family. The altar-cloth, and the hangings for pulpit and desks, are crimson, embroidered. Six coronæ, of very graceful workmanship, light the body of the church. A very richly-ornamented font of white marble, inlaid with and supported by specimens of the same material of various colours, with an illuminated metal cover, designed by Mr. Butterfield, stands near the west door, the gift of the incumbent of the parish.

*S. —, New Hendon, Northumberland.*—A small new church, by Messrs. Austin and Johnson, of Newcastle upon Tyne. It has a clerestoried nave and aisles, chancel and aisles with a three-sided apsidal sanctuary, a vestry on the north of the north chancel-aisle, and a western narthex porch. The ritual arrangements are fair. There is a rise of three steps to the chancel, and of two more to the sanctuary. The pulpit is reached from the chancel platform, and stands on the north side. We do not understand why three seats are placed on each side of the chancel. There are no side doors into the chancel aisles for the return of communicants from the altar. The style is Geometrical Pointed, with rather a foreign character. The material is red brick with stone dressing, and patterns and bands of black brick. The west elevation displays a large wheel window with a Maltese cross in the middle, and a broad surrounding band pierced with twelve circles. The doors, by the way, have rather extravagant hinges. The clerestory windows are couplets of trefoil-headed lights: the aisles are lighted by very small single lights. The apse has couplets, with a trefoiled circle in the head. A small spirelet rises from the east end of the nave. The internal arcades are of five arches, springing from low cylindrical shafts.

*S. —, Haverton Hill, Northumberland.*—This is a design by Messrs. Austin and Johnson. It has a nave, about 52 feet long by 25 broad, and a chancel 23 feet 6 inches long, and of the same breadth as the nave, with a vestry at the north-west of the chancel, and a porch at the extreme south-west of the nave. The arrangements are ritually satisfactory. There is a rise of three steps to the chancel, and of four more to the sanctuary. The windows throughout are plain broadish lancets. There is a bell-cote for two bells at the west gable. At the east end there is a triplet of lancets. The chancel arch is broad, and has corbelled imposts.

*Church of the Resurrection, Brussels.*—In a former number we gave a detailed account of this design. Its architect, Mr. Withers, has now enabled us to lay before our readers an external and an internal view of this very successful church. We call attention to the metal rails of the pulpit stairs. The low chancel screen is rather heavy, we think, and seems to cry out for a metal cresting. We are sorry to see new-

fangled dedications creeping into use. For that of the Brussels church the Bishop of Oxford is, we believe, responsible. We now hear of a proposed church of the Ascension in Hereford Square, Brompton.

---

## NOTICES AND ANSWERS TO CORRESPONDENTS.

The anniversary meeting of the Ecclesiological Society will be held in the Gallery of the Architectural Exhibition, No. 9, Conduit Street, at 8 p.m., on Wednesday, June 14th. The subject for discussion will be Restoration, Conservative and Destructive.

*Norton Malreward, Somerset.*—The following extracts are from a circular put forth by the rector of this church :—

“Norton Malreward Church, which was built about the year 1100, has, from its great age, fallen into a state of great decay—the foundations have given, the walls are separating, and the rain comes in, in various parts; the paving and fittings are in complete dilapidation, rendering the sacred edifice unfit for Divine Worship; so much so, that during the last winter the inhabitants refused attending Service therein. . . . The Norman arch is of singular beauty and justly celebrated. This will be retained. From its great age and beauty of architectural detail the present state of the fabric gives it almost a national claim for rebuilding.”

The following circular has been published :—

### “MARKLAND MEMORIAL.

“As it is proposed to place in the Abbey Church of Bath a memorial window to the late J. H. Markland, Esq., D.C.L., F.R.S., it has been suggested that it would be a graceful act on the part of those architects and others who are especially interested in Church architecture, to raise among themselves a special contribution towards honouring one who was among the most zealous pioneers in the revival of a true feeling for the subject, and was the originator of memorials of this description.

“The subscriptions are not to exceed one guinea, and will be received in London by G. G. Scott, Esq., R.A., 20, Spring Gardens, S.W., and Joseph Clarke, Esq., F.S.A., 13, Stratford Place, W.”

# THE ECCLESIOLOGIST.

---

"Surge igitur et fac: et erit Dominus tecum."

---

No. CLXIX.—AUGUST, 1865.

(NEW SERIES, NO. CXXXIII.)

---

## ON CAPITULAR AND CONVENTUAL ARRANGEMENT— THE PRECINCT OF A GOTHIC MINSTER.<sup>1</sup>

By MACKENZIE E. C. WALCOTT, B.D., F.R.S.L., F.S.A., *Præcentor and Prebendary of Chichester. A Lecture delivered before the Cambridge Architectural Society, and at the Architectural Museum, South Kensington.*

In the following sketch I shall endeavour to describe concisely the arrangement both of a capitular close belonging to secular canons, and of the conventual precinct of Benedictine, Cistercian, and Clugniac monks, the Augustinian and Premonstratensian canons and the friars, with incidental notices of the uses of the several buildings.

The examination of a single Benedictine monastery affords a clue to the plan of another, and signally in the parallels subsisting between Worcester and Durham, or Peterborough and Ely. The Cistercian statutes allude to "a form and custom of the order," as regards buildings. (Martene, *Anecd.* p. 1271.) The modifications are inconsiderable in the convents of the other orders, which were all modelled on the original plan of S. Benedict.

The early plans were, probably, communicated orally as by William of Sens to his pupils, or engraved on floors, roofs, or walls; a curious instance of the latter practice was discovered by Mr. Ferrey at Christchurch. The note-book of Willars de Honecourt is unique. Möller has published ground plans from MS. drawings of the 14th and 15th centuries, discovered in German libraries; that of Cologne was discovered in 1814 by accident in a distant inn. The plan of Canterbury in the 12th century remains in Trinity College Library, Cambridge; those of Chester and Tynemouth, of the 16th century, are in the

<sup>1</sup> This paper is a supplement to my "Interior of a Gothic Minster" (*Masters*, 1864.) The duties of the capitular officers are detailed in my "Cathedrallia." Full information with regard to the arrangements of the buildings will be found in my "Memorials of English Cathedrals," now in course of publication, separately for the various cities.



British Museum; whilst the Rites of Durham, the Constitutions of Lanfranc, and incidental notices in the chroniclers, illustrate the destination of the buildings, and an antiquary of the last century was able to allot those of Worcester to their occupants or uses from ancient authorities. In the case of other orders, what I may call architectural comparative anatomy, is almost our only guide.

We must bear in mind that the buildings were gradually erected. Mr. Petrie (pp. 419—422,) says, that the early arrangement of monasteries common to Northumberland and Ireland, was first introduced into Farne Island by S. Cuthbert in 684, being composed of detached cells, each inhabited by a single inmate, arranged in the greater convents like streets round the common oratory. Besides these, the convent included a refectory, storehouse, and pilgrims' cells. The Cistercians of Fountains spent seven years beneath the dark yews on a hill side. At Newenham the entire site was set out with wooden crosses. (Mon. Anglic. 2nd edit. p. 932.) The Carmelites lived in separate cells, each provided with a bed-room, sitting-room, and eating-room. (Ib. p. 954.) At Battle the first monks inhabited mere domunculæ, (Ib. p. 313,) and the Cistercians at Stoneleigh mansoria tabernacula, (Ibid. p. 821,) while the friars possessed only cottages of mud and wood, fenced by a ditch. (Monum. Francisc. Pref. xvii—xix.) From such small beginnings arose the grand abbeys and stately priories of England.

The buildings, for convenience, I shall take in alphabetical order.

*The Abbot's or Prior's Lodge.*—The hall of these buildings remains at Gloucester, early Decorated, north of the cathedral; at Norwich, on the east of the cloister; at Westminster, on the south-west, and Winchester, on the south-east of the cloister; at Peterborough, on the south-west of the minster; at Durham, of the 15th century, south-east of the cloister. The chapel remains at Buildwas (C.); Chester (Perpendicular); Gloucester, 1120; Castle Acre (Cluniac); Ely (Decorated); and the crypt at Durham, and the gatehouse at Bristol (1142—80) and Peterborough. At Evesham (B.) the lodge adjoined the great gate towards the south: at Buildwas (C.) it is in a lower court on the south-east, as at Leicester (Pr.), Kirkstall (C.), and Shrewsbury (B.): it was on the south-west at Westminster (B.), Bristol (A.C.), Carlisle (A.C.), Bridlington (A.C.), Crowland (B.), Birkenhead (B.), Worksop (A.C.), Sawley: on the south-east at Fountains (C.), Netley (C.), Jerevalle (C.), and Christchurch (A.C.): at Eastby (Pr.), north of the north arm of the transept: at Brinkburne (A.C.), Llanthony (A.C.), Castle Acre (Cl.), on the south: at Chester (B.) and Tynemouth (B.), north of the west end of the church: at Wenlock (Cl.), the lodge, with its double gallery in front, remains perfect. The abbot, or superior, invited guests or monks to his private table, (Ben. Rule, ch. lvi.) in the hall which remains at Ely, and in one now destroyed at Gloucester, which had walls painted with the succession of the kings of England: at Canterbury the lodge was very extensive, containing the table-hall, wherein the esquires and steward dined, the master honours for guests of distinction; the lesser honours; a library, hall, chapel, study, gloriette, solar, wardrobe, and numerous offices.

*The Almonry.*—Here the daily dole was administered to the poor, and the choristers were lodged at Canterbury and S. Paul's, but in a college at Salisbury. At Durham all the poor of the country were relieved by the abbey alms, and there were children of the almonry who were maintained and taught, and fed from the monks' and novices' tables, brought by the clerk of the covie or pantry-window. Their school was in the fermory-chamber, a loft over a stable on the north side of the abbey-gate. The almonry was on the south-west side of the church at Westminster and Rochester; in the south-west angle of the court at Canterbury, on the south-east of the base court at Durham. Part of it remains on the north side at Ely; it lay north of the great gate at Chester and at Norwich, and at Evesham south-west of the great cloister near the storehouses and Barton gate. There was an armoury at Rochester, to contain therein the arms used by the prior's contingent of soldiers.

*The Bath-House* was on the site of the deanery at Canterbury.

*The Bell-Tower*, detached, was a frequent adjunct, as in the fine specimens at Evesham, and S. Edmund's Bury: at Chichester it still remains on the north side, as at S. Alban's, where the precinct wall, with the gateway which fronted it, was destroyed in the 16th century, and at Ely. At S. Paul's, Tewksbury, and Evesham where it is still standing, it adjoined the north wing of the transept; and at Worcester the presbytery, and at Westminster the nave. At Canterbury it was on the south, and at Lichfield the north of the cathedral.

*The Bowling-Green*, at Westminster was on the south side of the infirmary garden; at Canterbury, on the east side of the cemetery; and at Worcester and Durham on the west side of the cloister.

*The Calefactory* (Monast. Anglic. l. xxxiv.) was a room provided with a fire for the use of the monks in cold weather, called the common-house, at Durham, where it adjoined the infirmary, and a garden and bowling-green for the amusement of novices: in it the master gave a feast of figs, raisins and cakes, with ale, once a year. At Shrewsbury (B.), Beaulieu (C.), S. Mary's, York (B.), and Fountains (C.), it lay south of the chapter-house. The canons regular went into the calefactory to grease their shoes, to let blood, and to warm themselves. (Martene, Anecd. p. 1224.) Before dinner the monks assembled either in the church or calefactory, after sexts in summer, and after nones in winter. (De Ant. Mon. Rit. l. i. c. viii.) Two chambers of this kind remain at Sallay (C.), and one at Thornton (A.C.), divided into stalls; another provided with a bench table was at Kirkham (A.C.), for processions were terminated in it when there was no Galilee-porch. In the Franciscan convent in London, it was furnished with aumbries and water from the common conduit. (Mon. Franc. p. 508.) By the Cistercian rule monks were permitted to use this room to warm themselves, grease their boots, and to be blooded. The sacristan came for light or coals for the censers; the chanter and præcentor to dry parchment, prepare their tablets, and liquify ink. (P. iii. c. lxxii.)

*The Cellarage* formed the cellarer's or house-steward's storechamber, and occurred under the dormitory, at Westminster, Durham, Neath, S. Mary Overye (A.C.), Walsingham (A.C.), Worksop (A.C.), Birk-

enhead (B.); and under the refectory at Kirkham (A.C.), Lewes (Cl.), Sawley, &c., and below the great hall at Chester. At Westminster, on the south-east of the cloister, there is Pre-Norman cellarage of the time of Edward the Confessor, with indications of the partitions which divided it into chambers: there are also fine instances on the west at Durham, where it was allotted to various uses; at Chester, where the fish for the convent was stored, and at Fountains where the Cistercians kept their wool for sale. The cellarer's chequer adjoined it, and at Meaux he had a two-storied building, with his dormitory below a chapel. (Mon. Anglic. 2nd Edit. p. 795.) There is a ponderous arcade, a fragment of the ambulatory which communicated with the novices' rooms, on the south-east corner of the cloister of Buildwas (C.)

*The Cemetery*, or centry garth, was the burial place of the monks, which was on the south side of the sanctuary (Matt. Par. Addit. 201), that for lay people being on the north of the church. At Canterbury the southern close was divided into the outer for lay persons, and the inner for ecclesiastics and religious, as the cloisters lay to the north. The cemetery gate remains at Ely and Canterbury. At Gloucester it was called the lych gate. At Durham Fosse was the first prior not interred in the cemetery, and Bec was the first bishop not buried in the chapter-house, but in the minster. After the time of dinner the monks went in procession to pray over the graves of their departed brethren, and then returned to study in the cloister till evensong at 3 P.M. They received the bishop's chariot, horses, and chapel furniture as their due by ancient custom. Cuthbert was the first archbishop buried in the cathedral at Canterbury; before the new choir was built his successors were interred in the crypt and transeptal chapels. At Winchester, Bp. Stigand was interred in the nave, in the 13th century. Lord Nevile was the first layman buried at Durham in the nave.

*The Chapter-house* formed the conventual or capitular, and sometimes diocesan, parliament house. These council-chambers in England date back to the time of Archbishop Cuthbert of Canterbury, who built a circular building behind the eastern apse of the cathedral, for the administration of baptism, the burial of primates, and the tenure of local assemblies for judicial trials, formerly held in the church. The idea of a chapter-house with an apse may have been drawn from the basilica, as that of a circular building with a central pillar probably took its origin in the column with radiating arches in the apse of a crypt. In the eleventh century Edward the Confessor built a round chapter-house at Westminster. It is a remarkable fact that the monks and regulars nearly invariably built oblong, and the seculars polygonal or round chapter-houses. There are various forms of the chapter-houses:—1. Oblong, as Wenlock (Cl.), Norman; Oxford (A.C.), 13th century; Rochester (B.), Norman; Canterbury (B.), 1142—8, 1304—1412; Gloucester (B.), 1085—95; Exeter, 1230—1478; Chester (B.), 1220—50; Llandaff; Crowland (B.); Castle Acre (Cl.); Bingham (B.); Bolton (A.C.); Tynemouth (B.); and all Cistercian houses. 2. Apsidal, as Llanthony (A.C.); Norwich (B.); Bristol (A.C.), 1155—70; Durham (B.) 3. Octagonal, as Wells,

1293—1302; Westminster (B.), 1250—3; York, middle of 14th century; Salisbury, 1263—70; Manchester; Thornton (A.C.); Southwell and Howden (Collegiate). 4. Decagonal, as Lincoln, 1186—1203; Lichfield, c. 1240; Hereford (Decorated); S. Paul's; and Bridlington (B.) 5. Decagonal externally, and Round within, as Worcester (B.), 1263—1372. 6. Built over a crypt: Wells and Westminster; at S. Paul's and Hexham.

Measurement of Chapter-houses:—Bristol, 72 ft. by 25 ft.; Canterbury, 92 ft. by 37 ft.; Exeter, 75 ft. by 30 ft.; Chester, 50 ft. by 26 ft.; Durham, 77 ft. by 34 ft.; Wells, 55 ft. by 42 ft.; Lichfield, 44 ft. by 26 ft.

Diameters of Chapter-houses:—Westminster, 58 ft.; Salisbury, 58 ft.; Worcester, 48 ft.; Lincoln, 60 ft.

Height of Chapter-houses:—York, 67 ft.; Wells, 65 ft.; Westminster, 54 ft.; Salisbury, 53 ft.; Lincoln, 42 ft.; Lichfield, 23 ft.; Canterbury, 54 ft.; Exeter, 50 ft.; Bristol, 56 ft.; Durham, 45 ft.; Chester, 35 ft.

The chapter-house derived its name in conventual houses from the daily recapitulation of a chapter of the rule read in it daily. On the Continent it was known as the *Aula Capitularis* of the cathedral, from the transaction of business within it, as in the king's court secular matters were decided; and Frances says that it should have in consequence a vestibule and latticed screen, and curtains before the doors (c. xxii. § 38, 39.) At Bristol and Chester this vestibule remains with windows opening into it, to provide additional accommodation at general assemblies of the order. The *trisantæ* of the Cluniacs, and *slypes* in other houses, served the same purpose. A good example of such waiting recesses remains at Wenlock, and at Norwich three similar arches may be observed. In the secular churches of Wells, Lincoln, Lichfield, York, and Southwell, the chapter-house is on the north side, and approached by a long vestibule, furnished with a bench table for the assembly of processions. At Chichester a later chapter-house adjoins the west wall of the south arm of the transept. With these exceptions the chapter-house occupies the centre of the east side of the cloister, as it did originally at Wells and Chichester; at Lincoln it is also in this position; and Lichfield, York, and Southwell had no cloister. At Exeter the chapel of the Holy Ghost, and at Durham the parlour, and in Cistercian houses the aumbry, and in most other convents the slype, separates the chapter-house from the transept. At Durham and Norwich penitential cells adjoined it, as the place of judgment. The Grandmontines always kept a scourge for discipline ready in the chapter-house (Martene, *Anecd.*, pp. 1218, 1237.) The socket for the crucifix remains near the central pillar at York, and an ancient table at Salisbury. The exquisite carvings in the latter building, and the superb mural enrichments at Westminster, and the tradition of silver images in other chapter-houses, attest their former splendour. At Durham, priors, from 1096 to 1311; and at Dunstable, by privilege (*Chron. Dunst.*, ii. 550), as at Ourscamp, where it was called *Salle des Morts* (*Rev. Arch.*, xiv. 115), and at Gloucester, noblemen were buried. At Chester, abbots were buried in the south

alley of the cloister, 1117—94; in the chapter-house, 1208—89, and even in 1385. The candidate for the cowl, four days after he had made petition, was led into the chapter-house, and prostrated himself before the lectern; being asked what he sought by the abbot, he said, "The mercy of God and thine." The abbot expounded the rule; and added, "God, Who began, complete His work in thee." After three days he entered the cell of the novices. (P. iv. c. ciii.) On fifteen feasts the Cistercians had sermons in chapter. (Usus Ord. Cist. p. ii. c. lxxvii.) Chapters were held after the matin mass, summoned by sound of a bell by the sacristan; prayers were read at the lectern; the names of the celebrants for the week were read over; commemoration of the dead; accusations of offenders, and their prostration to seek pardon followed. (P. iii. c. lxx.)

A *Charnel* was built in the cemetery to receive the bones disturbed in making graves at Durham. There was a charnel also at Gloucester, and, on the south-west of the church, another at Winchester; that of Norwich with its chapel remains westward of the cathedral; at Worcester, the crypt is now covered over on the north-west of the church; at Ely, there are portions left on the north; at S. Paul's it stood in the centre of a cloister on the north called Pardon Churchyard; at Christchurch, it was under the north wing of the transept, and at Fountains in the undercroft of the sacristy. A carnary existed at Exeter. At Shrewsbury, it was called the dimery from its gloom. At Hereford, it was in the crypt of the lady chapel.

*The Close.*—A wall, gates, and a system of fortifications were indispensable in unsettled times. The manses and churches of the Border had their strong towers. Durham palace was one of the impregnable castles of the period, and Wells was moated and crenellated. Not only in Ireland, in the thirteenth century, were Boyle Abbey, in 1210, and the cathedral of Elphin, in 1235 (Eccles., xxi. 22), assailed; but in England, Wherwell, in the reign of Stephen (Mon. Anglic., 2nd Edit., 257), Bayham in 1302, and Peterborough in 1069 and 1381, suffered great loss in war-time; and so in 1327 and 1381 Bury S. Edmund's, Ramsey in 1143, Coventry in the same year, and Bingham in the reign of Henry III. (Spelman's Hist. of Sacrilege, 129, 131, 143), were attacked. In the thirteenth and fourteenth centuries sea pirates and land robbers rendered it necessary to fortify Tynemouth and Bridlington. Cashel has a tower at the west end, and Michelham Priory is defended by a moat and drawbridge. Bradshaw thus describes Chester;—

"Compassed with strong walls of the west partie,  
And on the other side with walls of the town,  
Closed on every side with a sure postern,  
In south part the cemetery environed round about  
For a sure defence enemies to hold out."

Worcester, Westminster, Durham, Hexham, and Beverley, possessed the right of Sanctuary within their precincts. At Bury and Beverley the limits were marked by crosses. At Norwich the Tombland, at Bury and S. Alban's the Romeland, extended in front of the west end, and may have formed the town cemetery. At S. Alban's the great

gateway stood on the north, and the gatehouse still standing on the west led into a quadrangle or base court, 400 ft. square. At Worcester, Norwich, and S. Paul's there was a preaching cross on the north, and at Hereford on the south of the church. That of the Dominicans still remains in the latter city. The precinct at Chester was crenellated in 1380; Thornton, 6 and 12 Rich. II.; Peterborough in 992; Exeter, c. 1286, owing to the murder of one of the capitular body in the close; Lincoln in 1285, in consequence of the danger accruing to the canons crossing to the church at night; Salisbury, c. 1331; Hereford, 1330; London, from the presence of foot-pads and robbers, 1287; S. David's, 1330; Lichfield, with four large towers and gateways, 17 Edw. I.; Wells and Canterbury in the 15th century; whilst Chichester from the first was built within the line of the city walls (comp. MS. Harl. 6973, fo. 1.)

The secular canons of cathedrals had private houses built round the close in the twelfth century, in which they were bound to maintain a household (*familia*.) One of the old chapels of this period of early date remains in a prebendal house at Chichester. The dignitaries had their private chapels before 1368 (*congrua oratoria*.) The following rule was made at the first settlement in New Salisbury, where every canon had a private chapel:—*Statuerunt quòd primi tantum ædificatores tam canonici quàm vicarii decedentes percipiant duas partes iusti precii pro superedificato, tertia parte cedente solo. Remaneant in præbenda omnia solo coherentia appendicia, omnia fixa, una etiam mensa ad minùs, cum tripodibus, et sedilia præbendæ remaneant eidem.* (Stat. Salisb. MS. Harl. 6985, fo. 17.) The buildings included in a close a chapter-house, library, school, gatehouses, a vicar's close, and a cloister at Hereford, Chichester, Salisbury, Wells, S. Paul's, S. David's, Exeter, Lincoln.

At Chichester the Canons' Lane is entered by a gateway; along the south side are the præcentor's house or chantry, the residentiaries' houses, and the deanery. The east end is closed by the palace gate. At the north-east end of the lane were the gateway, the vicar's college, and hall, four houses of which only remain. On the north-west side of S. Richard's Wyne, connecting the lane with the cathedral, is the treasurer's house, facing the houses of Bishop Sherborne's prebendaries. Along the south alley were the Mortimer chantry-priest's lodgings, and the chapel of S. Faith eastward of it. The chapter-house is attached to the west side of the south arm of the transept; the chancellor's house stood at the west end of the cathedral. The east gate faced the market cross. The various houses of the dignitaries remain at S. David's.

At Wells there are three gates to the close; on the north-west is the deanery; at the east end are the præcentor's and organist's houses; on the north is the vicar's college. The archdeacon's and two canons' houses also remain. There is no north walk to the cloister; over the eastern alley is the library; and above the west walk are the library and school, schoolmaster's house, and the exchequer. The chapter-house is on the north side of the church. In the treasurer's house the bishop at his first reception robed for mass.



At Lincoln the office of the clerk of the works and the canon's common chamber remain on the north side of the church. Two gates remain in the close. On the south side of the church are the præcentory and subdeanery; on the east the chancery; on the north the deanery; and on the south-east side the vicar's college.

At Durham (B.), in the east aisle of the cloister, was the slype leading to the cemetery, and serving as the monks' parlour, with the library over it; the chapter-house with three prisons on the south side; and the usher's door leading to the prior's lodge. In the north alley were the carols for readers. Near the west alley was the dormitory, built over the treasury, song school, and common-house; behind it were the infirmary and bowling alley. In the south alley was the refectory, and near it the bench for children at the Maundy. On the south-west was the kitchen. Between the dormitory and kitchen was the cellarer's chequer. The prior's lodge was on the south-east side of the east alley. In the base court on the east was the gatehouse and chapel, adjoining the almonry; on the west were the kiln and guest-house; on the north was the chamberlain's chequer; and on the south that of the terrar. The mill and watergate still remain. At Lacock, the dormitory and cellarage was on the west, the refectory on the south, and on the east the sacristy and chapter-house. At S. Helen's, in Bishopsgate, the dormitory was on the east side.

Beaulieu furnishes a good specimen of Cistercian arrangement. The cloister is to the south. Between the buttresses of the nave on the north alley are carols. On the west side, parted by an entrance and porch, is a range of cellarage, and over it long ranges of apartments, probably the lay brothers' dormitory, next the church, and the guest-house southward. On the south is the refectory, running north and south, with the kitchen on its east side. On the east side are the large aumbry for books, (Ord. Cist. Usus, p. iii. c. lxxi.), the chapter-house, the slype to the cemetery, and over them the dormitory, with stairs into the south wing of the transept; and extending again westward, over cellarage. The abbot's lodging was south-east of the church, and a king's house on the south-west, detached.

Austin Canons: Bristol.—The cloister is in the usual position; on the west was cellarage with the dormitory over. On the south, reckoning west to east, the oblong kitchen, refectory and parlour; on the east, from south to north, the calefactory and chapter-house. In a second range, southward of the hall, were west to east the abbot's gateway and lodging, and the infirmary cloister with its hall and chapel to the eastward. On the westward of the church was the great gateway, with stables on the west, and intervening between it and the church were the guest-house and king's chamber.

Clugniacs: Wenlock.—On the south was the refectory, on the east, running east and west, furthest from the church, was the dormitory of the lay-brothers; next to it is the oblong chapter-house, possibly it communicated with the south arm of the transept over the chapter-house, and by a passage along the west wall of the south wing, below which are three arches opening into the trisantæ, screened recesses, parlours for business, or waiting-places of the Clugniacs, assem-



bling before chapter; (see Martene de Ant. Mon. rit. lib. ii. p. 395, iv. 130;) or they may like the niches in the same position at Norwich have been used during the Maundy washing, or have served as the ambry for books. On the inner wall of the transept are three blind arches, with niche brackets, possibly a portion of a shrine. On the west was the dormitory, and a chamber over the south nave aisle, used either as a library or a vestry for the day robes of the monks. On the south-east is a two-storied abbot's house, with a double gallery opening on his chambers and private oratory. To the south is the infirmary.

**Præmonstratensians:** Eastby presented a very irregular ground plan. On the east side of the cloister, were the sacristy, chapter-house, and slype. On the south the refectory, and the kitchen and dormitory on the west, with the subprior's lodge and guest-house, in two parallel lines westward. On the north side of the transept were the abbot's lodge, hall and chapel.

**Carmelites:** Hulne comprised in its cloister court on the east side the dormitory and chapter-house, and kitchen, on the south the refectory, on the west the prior's lodge. In a parallel line with it, but detached, were the great tower, infirmary, chapel, and base court gate, and at right angles to these on the south, running east and west, were the porter's lodge and guest-house.

**Dominicans:** In the Dominican Friary of Norwich, the cloister was bounded on the west by cellarage, on the north by the kitchen, on the north-west by the refectory, and on the east from north to south, by the dormitory and chapter-house, between which and the church was a detached chapel of S. Thomas. On the south side of the nave was the preaching yard.

**Franciscans:** Muckruss.—On the west was the prior's house; on the north the refectory over cellarage, with a kitchen adjoining, between which and the prior's house was the entrance-slype; on the east were the garderobe and dormitory over cellarage. A chapter-house and sacristy in one bay northward of the choir, approached by a slype.

**Cloisters** took their origin in the porticoes, surrounding the Basilican forecourt. They were sometimes called the Parvise or Paradise, because the martyrs were buried in them. In the parvise Simeon of Durham says a priest sang mass before the lawyers came to church, (p. xxxv.) cloisters are wanting at York, Lichfield, Ripon, S. Asaph, Llandaff, Manchester, &c., they have been destroyed since the Reformation at Winchester, Ely (13th and 15th centuries), Carlisle, Peterborough, Exeter (13th century), Rochester. At Fountains, Netley, Kirkstall, and S. Alban's, the court was unenclosed with alleys, which in the latter were added about the 12th century, to afford a dry passage to the monks, and easy means of communication. At that period Abbot Robert commenced the east alley; Trumpington, 1214—35, added wooden cloisters with an external trellis-work, to prevent the intrusion of strangers into the garth. Each alley was under the charge of an obedientiary, whose office or chequer adjoined it, the guest master, chamberlain, infirmarer, and kitchener. The great quadrangle, 150 ft. square, was bounded by the principal buildings of a monastery, the usual arrangement being that it had the

nave on the north, the chapter-house, and slype, and dormitory on the east for easy access from the church, the refectory on the south, in order to remove noise and smell to the furthest distance, and the guest-house or dormitory on the west. Provision was thus made for combining the entrance to the chief buildings, securing privacy, and forming a grand central space for air, light, and recreation. This was called the sprice at Chester, a corruption of Paradise, the name at Winchester and Chichester, either from being filled with earth from Holy Land, or as the resting-place of the faithful departed; but the palm court at Wells, as connected with the ceremonial of palm bearing on the Sunday before Easter Day, and the laurel court at Peterborough. At Hereford there was a chapel of our Lady Arbour over the vestibule of the chapter-house used for masses of requiem for those buried in the garth; there was also a double chapel on the south, sometimes visited at night. In the 8th century abbots were buried in the centre of the cloisters. (Martene de Ant. Mon. Rit. iv. 272.) The cloisters were exceptionally on the north of the nave at Canterbury (B.), Chester (B.), Gloucester (B.), S. David's, Tintern (C.), Sherborne (B.), Malmesbury (B.), Milton Abbas (B.), Waltham (A.C.), on the north of the choir at Lincoln, on the south at Rochester (B.) and Chichester. There were only three alleys at Hereford, Chichester and Wells. There is a second cloister at Hereford, leading to the vicar's college; at S. Paul's there was a double-storied cloister.

The dates and dimensions of cloisters—Canterbury (Perp.) 1390, 1412, 140 by 144 ft., Winchester 180 by 147 ft., Ely, (13th and 15th cent.) 183 by 143 ft., Salisbury, (E. E.) 140 by 140 ft., Peterborough, 138 by 130 ft., Worcester, (Perp.) 127 by 120 ft., Norwich, (Dec.) 177 by 175 ft., Durham, 1368—1404, 147 by 144 ft., Lincoln, 1296, 118 by 90 ft., Hereford (Perp.) 115 by 115 ft., Westminster, (temp. Hen. III.—Rich. II.) 141 by 137 ft., Chester (Perp.) 110 by 110 ft., Bristol, (Perp.) 90 by 90 ft. Gloucester, 1375, 1412, 149 by 145 ft., Exeter (13th century) 122 by 122 ft. A procession was made daily through the cloisters, coming from the church through the eastern and returning through the western doorway, and also before and after hall on the way to the cemetery. At Winchester, the monks thinking themselves aggrieved by the bishop their natural protector, made their processions the contrary way, with their crosses reversed, to show that the state of things was out of order. There was a large conduit in the centre of the garth at Chester and Durham. The turn remains at Canterbury, an orifice in the wall through which by the prior's permission a cup of wine was handed from the cellarage to a tired monk. There was also one at Winchester. In the east alley at Canterbury the holy fire was kindled on Easter Eve. The south and west walks at Chester were occupied with carols, from the Norman carole, a screened enclosure, the southern at Winchester and Gloucester, and the northern at Durham, Beaulieu, Canterbury, 1472—94, and Melrose (C.) Two or sometimes three such pews or texts were arranged in each bay, to serve as studies between dinner and evensong. Opposite to their doors were aumbries for books, (Martene de Ant. Mon. Rit. i. c. viii.,) which were restored to the common aumbry under the charge of the sacristan after reading-time, or if a monk

intended to return, to his next neighbour, (*ibid.*) At Worcester, the openings in the lateral piers for supervision of readers remain. These carols do not date earlier perhaps than the close of the 14th century. Studies were built over the cloister at Evesham and Norwich, but the monks were not allowed to remain in them during divine service or cloister time, (*Id. Anecd.* 1462) In the time of conference the prior sat on one side with the younger at his feet, and fronting the elder brethren who occupied the bench table opposite. In the cloister the Maundy was performed, when the feet of poor folk were washed, monks were shaved, and the schools for novices and children held, (*Id. de Ant. Mon. Rit.* iv. 130, 233.) The Cistercian time for reading was after chapter, the monks wore shoes and their night robes. (*Usus Ord. Cist.* p. iii. c. lxxi.) On ordinary days after matins they might sit in the cloister without reading; but in winter, from vigil to tierce, was a light before the aumbry and another in chapter for the use of readers. (c. lxxiv.) After vespers they read, (c. lxxix.); before compline collation, public reading of good books, and on Saturdays foot-washing followed. (c. lxxxi.) The cloisters were shut from 6 P.M. to 7 A.M., at Durham, where as at Westminster, cressets were kept burning at the four angles. At Tewkesbury and Romsey, a recess for a lamp adjoined the east door of the church. We have a useful official at Chichester, the preclary, formerly Bishop Sherborne's chantry-priest, his duty is to "purge the churchyard of all hogs, dogs, and idle vagabonds, and to scourge out of the cloisters all ungracious boys with their tops, or at least present them to the Old Man of the Vestry."

*The Dormitory* invariably adjoined the church, in order that the brethren might readily descend to keep the night-hours, (*Counc. Cologne*, 1260, c. vii.) It was usually on the east side, as at Durham, Westminster, Gloucester, Sherborne, Rochester, Canterbury, Chester, Norwich, Bristol, Crowland, Tynemouth, Bingham, Ely, Peterborough (Benedictine); at Bolton, Walsingham, Bridlington, Carlisle, Smithfield (A.C.), at Castle Acre, and Bromholme (Cl.), Hulne (Carm.), and the Dominican Friary at Norwich; and always in Cistercian houses, communicating with the transept. Sometimes it stood east and west, on the west side at Worcester, and on the east at Winchester and Chester. There was an additional dortor over the south nave aisle at Wymondham. At S. Alban's a passage was contrived in the wall by Abbot Roger, having a direct way from the cloister to the south nave aisle, and another by a stair leading to the dormitory, in it was a recess containing an oak-seat for the purpose of confession before mass on their way to church, used by the monks. At Furness, the novice's room was on the west side, and at Winchester west of the cellarer's lodge, over which library and writing rooms on this side of the cloister. At Kirkstall (C.), the lay-brothers had their own dormitory and refectory. At Buildwas (C.), it was on the west side over cellarage or store-rooms. At Wenlock (Cl.) the lay-brothers' dormitory forms the east side of the southern court. There is a fine Early English dormitory at Calder. At Hexham (A.C.), the fine staircase leading to the church remains. The dormitory was divided into cells by partitions (*intermedia*)

introduced by the Clugniacs, with doors hung with curtains, or made three parts of trellis work. (Rev. Archéol. x. 294. Martene de Ant. Mon. Rit. i. c. viii. Matt. Par. 1095.) These private chambers were introduced c. 1214, at Peterborough. (H. Cand. 107.) They were only recently removed at Durham. There was a small window usually to each cell. The Dominicans had no partitions between the beds, but at the foot of each a wooden or plastered screen, one cubit high. (Martene, Anecd. p. 1679.) Chimneys were ordered to be destroyed in the Cistercian dormitories in 1482, (ibid. 1639,) and their cellarer, hospitaller, infirmarer and sacristan, had their beds in their own lodgings. (Id. de Ant. Mon. Rit. i. ch. xii.) By the Benedictine rule c. 22, and that of the Austin Canons a lamp burned all night in the dortor. At Oseney (A.C.) a candle burned in each chamber until nocturns. (Peshall's Oxford, 304.) The Cistercians for some time would not use partitions. They slept in their cowl, tunic, and boots. (P. iii. c. lxxxii.) After compline they passed in order to the dormitory, the abbot sprinkling each as he passed by. (Ibid.) The Austin Canons frequently kept pet ravens and pigeons in their dormitory, and the nuns of Ramsey took up little children into it. (Ep. Reg. of Winchester quoted in my extracts in the Gent. Mag.) At Jumièges and Bursfeldt, the monks studied in the dormitory, during the meridian in summer. (Martene de Ant. Mon. Rit. i. c. viii.) The chamberlain had charge of the furniture, the oaken bedsteads, the mattresses of flock, hay, or straw, renewed once a year, (Wilkins, i. 149,) and the cloth coverlets lined with fur or sheepskin. By the Benedictine rule the bed furniture included a mat, rug, blanket, and hard pillow, the monks slept in their clothes, a mark of civilisation when persons usually went to bed naked, (ch. lv. xxii.) In 1515, the Bishop of Lincoln was informed at his visitation that some of the monks at Peterborough were in the habit of visiting a tavern and returning to dance and sing in the dortor. Barclay in his Ship of Fools, alludes to a similar circumstance ;—

The frere or monk in his frock and cowl,  
Must dance in his dortor, leaping to play the fool.

Abbot Trumpington at S. Alban's, in the early part of the thirteenth century, furnished the dormitory with bedsteads of oak (Matt. Par. 1054.) At Canterbury there were three dormitories; a patrol or circa visited them, and two keepers in two watches kept guard at night. There was an oratory attached. On leaving the choir after compline, the superior sprinkled the monks as they passed in procession to the dortor with holy water. Having meditated and said his devotions, each monk lay down in his older dress, with girdle and shoes on, to sleep (ch. xxii.) If any brother awakened the rest, he was compelled to do penance before the cross in the centre of the room. At Abingdon the superior woke the monks for matins; after dinner the prior saw that all went up to take the meridian, during which the parlour doors were locked. At Durham each chamber had a separate window and book-desk for study; at the south end were the novices' chambers, less comfortable, and only lighted through the lower doors. At each

end of the room was a square pillar supporting a dozen cressets, supplied by the cook (comp. Martene, *Anecd.*, 1681.) At midnight the superior called at every door, to see that the occupant was within. His own chamber adjoined the entrance. The doors were locked from 6 P.M. until 7 A.M. The monks returned after matins to the dormitory (Reg. of Durh. 107.)

*Gatehouse.*—The town monasteries, like capitular closes, had several gatehouses; those in the country, as Bolton and Wetherall, but one, usually on the north-west and south-west; but at Furness on the north-east, and on the south at Worksop (A.C.) The great gates remain on the south-west at Canterbury, 1517, Gloucester, Ely, Norwich, Rochester (B.), Carlisle (A.C.), 1528, Salisbury, Wells; on the west at Peterborough, Tewkesbury, Reading, S. Mary's, York, S. Alban's, Malvern (B.), Bridlington, Kirkham, Bristol (A.C.), Norwich (B.), Lincoln, Wells; on the north at Wells, Salisbury, and Rochester (B.); on the south at Winchester (B.); on the east at Durham, Worcester (B.), S. David's, Salisbury; on the south-east at Chichester; on the north-west at Canterbury, 1160, Chester (B.), 1377, Castle Acre (Cl.) At Evesham the embattled Perp. gatehouse and bell-tower in one are still the chief ornament of the town; another, a Decorated example, formerly turreted, remains at Bury S. Edmund's, on the east. There were three kinds of gatehouses:—1. A tower gate, like those of Evesham, and Bury, and in colleges. 2. Rectangular, as at Lincoln, Colchester, and most examples; sometimes turreted, as at Clerkenwell, Thornton, Battle, and S. Augustine's, Canterbury. 3. Gabled, as at Norwich and Worksop. Several gatehouses had upper chapels, as at Chertsey, Barlings, Durham, Norwich, Winchester, Peterborough, Salisbury. At Bolton the upper room was a muniment chamber, but at Kirkham, Worksop, and Thornton (A.C.), the guest chamber. At Hexham (A.C.), Westminster (B.), and Binham (B.), the jail gate, and Bridlington, the bailey gate, contained prisons. In some instances a chain was drawn across the gate; hence called the chain-gate at Wells, Westminster, S. Paul's, and Winchester. The large gateway was for the passage of vehicles, and the side postern for foot passengers. The porter's lodge is usually on one side. At Exeter the gates were opened before the matin mass, and shut after compline; at Durham, by Bp. Cosin's orders, at 9 P.M.; and at Salisbury, at curfew, 7 or 8 P.M. The lych-gate at Gloucester, for the passage of the dead, was on the south side. At Canterbury, the centry gate opened into the cemetery.

*The Gong, or Garderobe,* in Cistercian houses, usually adjoined the river or running stream, next which they were built. It is on the east side of the dormitory at Furness; on the south it was at Durham and Castle Acre; and on the north-east at Canterbury.

*The Guest-house.*—By the Benedictine rule, c. 53, guests were received ordinarily for three days; monks and clergy lived with the brethren; the poor and pilgrims had a separate hostelry. At Rochester, by Bishop Wells's injunctions, the guest-house was appointed for the visits of women at proper hours; but at Durham, Queen Philippa, having been received clandestinely in the prior's lodge, was

compelled by the monks to get up at midnight and go to the castle. The accommodation in the greater abbeys, such as Bury, was enormous, Glastonbury once received 200 knights with their retainers, and on another occasion 500 travellers coming on horseback (*Mon. Anglic.*, ii. 454.) At S. Alban's there were several guest-houses containing the bedchamber of the queen, the only woman permitted entertainment in the monastery; the royal parlour, which was splendidly painted; and a chapel and chambers. There was a king's hall or palace house also at Bristol and Beaulieu. At S. Alban's the monks who had been let blood conversed in it. At Durham the great guest-hall consisted of three alleys, containing a fireplace, and the food was served from the prior's kitchen, cellar, and pantry. By the Benedictine rule (c. 53) guests were to be received apart by the superior, who (c. 56), if there were no guests, invited some monks to his table. The Cistercian abbot dined with the guests, the Clugniacs did not, neither did they wash the guests' feet at the maundy. (*P. iv. c. cxi.*) The great guest-hall remains thus attached at Ely, where their chambers lie between the church and gatehouse; the lesser guest-house adjoining the infirmary. At Winchester the latter remains in the south court, being a timbered building. The noble guesten hall of Worcester was east of the chapter-house. That of Westminster, the Jerusalem Chamber, is on the south-west of the church. There was an inferior hostelry southward of the infirmary garden. It was on the south-east of the cloister at Rochester; on the west southward of the refectory at Winchester, Eastby, Castle Acre; on the west side of the base court at Durham; north-west of the cloister at Gloucester; north of the refectory at Canterbury; on the west side of the cloister at Norwich, Sherborne (B.), and Haughmond (A.C.), and Chester (B.) At Shrewsbury, S. Alban's, S. Mary's, York, Crowland (B.), Furness (C.), it formed the south side of a second court parallel to the refectory; at Bristol it lay between the gatehouse and cloister; at Fountains, south of the precinct bridge; at Bridlington, north of the chapter-house; at Tintern, north of the gatehouse; at Bolton, in an eastern court; and over the gatehouse at Finchale (B.), Kirkham, Worksop, and Thornton (A.C.) The guest-house chapel, in which offerings were made for the poor, adjoined the gatehouse at Finchale (B.), Merevale, Stoneley (C.), Furness (C.), and Peterborough (B.) The prior of Christchurch, in his petition to Henry VIII., stated that there was no accommodation, within upwards of ten miles, for travellers, except in his convent. At Gloucester, in 1378, when a parliament was held in the abbey, the king was entertained in the abbot's lodge; the convent dined in the dormitory, then in the school-house, and at last in the orchard. In the refectory, the law of arms was discussed. The Commons occupied the guest-house. In the guests' chamber, called from its beauty in old time, the king's chamber, the privy council of the lords met, and in the chapter-house the common council. The whole place looked like a fair more than a religious house. The green close of the cloister was laid bare with wrestlers and ball-players, so that there was little hope of it ever being green again. (*Chron.* 53.) The Cistercians always conducted the guest into church, where he was sprinkled with



holy water, and knelt before him at his arrival; the latter ceremony was omitted by the Clugniacs. (P. iii. c. lxxxviii.)

*The Infirmary* consisted usually of a small cloister, as at Canterbury, Gloucester, and Westminster, with kitchen, bath-house, hall, and chapel; the latter forming one range so that the sick and aged monks could hear the service, even if confined to their beds. Remains of these buildings exist at Buildwas (C.), and Wenlock (Cl.), south-east of the cloister, as also at Norwich, Peterborough, Westminster, and Ely; at Gloucester, north of the cloister; at Worcester and Durham it was on the west, fronting the river; at Crowland (B.), Castle Acre (Cl.), Bridlington (A.C.), it stood east of the cloister: at Carlisle and Bristol, in a second court, south of the cloister; and at Fountains north of the precinct bridge. At Ely, the infirmarer's house remains; on the north-east of the infirmary were the chamberlain's and subprior's lodgings; on the south-west the cellarer's; and on the south-east, the lesser guest-house. The infirmarer's hall remains at Westminster; at Durham, the school and master's chamber were over the chapel. By the Benedictine rule fleshmeat (31) and breakfast (37) were allowed in the infirmary. In the infirmary chapel of Westminster many synods were held. When a monk was dying (Lanfr. Const. and Ang. Sac. i. 654,) a servant at Canterbury went to the cloister door and summoned the brotherhood by beating on a wooden board, to prayers; there was a daily procession to the dead man's grave during thirty days after his burial. His body was laid, before interment, on a stone slab before the cross in the chapel, and immediately previous to burial was removed into the chapter-house. At Durham, the dead man was carried to the dead man's chamber, and at night removed to S. Andrew's chapel, where two monks, the nearest in kin or kindness, knelt at his feet as watchers, (as they are represented on Wykeham's tomb at Winchester,) and the children of the almonry sang psalms in the stalls. At 8 a.m. he was carried into the chapter-house, where the whole convent received him with dirge and solemn requiem. He was afterwards carried through the parlour into the cemetery and interred with a chalice on his breast, while four monks held his "blue bed" above the grave, and then one peal was rung upon the bells. The bed became the barber's perquisite. At Abingdon a deacon read the story of the Passion by the bed of the dying monk. By the stern Cistercian rule, so different from the tender language of the Benedictine, (c. xxxvi., xxxvii.,) the infirm were constrained to almost perpetual silence, and attended service in the church. (p. iv. c. xciii.) At the approach of death, the monk was laid in a blanket on the ground, strewed with ashes in the form of a cross, and covered with a mat. The dead man was carried into the church, and vigil kept around the bier until he was buried. (c. xcvi., xcvii.)

*The Kitchen* remains at Glastonbury (octagonal), Durham, and a small piece at Canterbury. It was usually on the south-west side of the refectory; but on the north at Chester; and on the east at Fountains and Beaulieu. By the Benedictine rule, c. 35, the monks served by weeks at table and in the kitchen, and on Saturdays cleaned the platters and washed the linen. By the Cistercian rule, no one might enter the kitchen except the chanter and scribes to smooth their



tablets, to damp ink, and dry parchment; or the sacristan to get light for the church, charcoal for the censers, or procure salt; and they only when there was no fire in the calefactory; or a monk invited by the cook to put on the caldron or lift it off. (P. iii. c. lxxii.)

*The Lavatory* used before hall by the monks adjoins the refectory door; it was in the west alley of the cloister at Norwich; the north at Gloucester and Chester; in the south at Peterborough, Kirkham, Worcester, Westminster. At Durham and Wells the conduit stood in the centre of the garth, and at Sherborne had a cover called a castle (Mon. Ang. 2nd Edit. 424); at Gloucester, Chester, Norwich, the place for hanging the towels remains; at Durham they were kept in almeries, at the sides of the refectory door. The word *manutergia*, at Norwich, was absurdly read as *maritagia*, making it the place where marriages were hung, and a carving of the Temptation, was pointed out in proof as the espousals of Adam and Eve.

*The Library* is over the east wall of the cloisters at Gloucester, Salisbury, Wells, c. 1420; and Durham, where there was a second library, in the south-west angle of the crossing. It is over the aisle of the transept at Hereford and Southwell; at Gloucester the curator's little chamber remains. It was over the south nave aisle at Wenlock and Worcester, and was a large building parallel to the nave on the north at Lichfield. By the Austin Canons' Stat. R. iii. c. 34, there was a fixed hour for borrowing books; at Canterbury, there was a yearly audit in the chapter-house. At Bury S. Edmund's, in the thirteenth century, calf-skin being rare, parchment was purchased in Scotland. (Mon. Anglic. 2nd edit. 300.) One of the earliest catalogues on record is that of Leofric's bequest to Exeter, in the eleventh century (p. 223). In the thirteenth century there were about 40,000 copyists in France who worked on vellum or parchment; paper not being in use till c. 1300. (G. M. 1861, ii. p. 29.) Mr. Fawcett has discovered in the window of Jesus College library quarrels designating the books arranged in classes below them.

*The Misericord*, at Tewkesbury, Westminster, Worcester, and Peterborough, was the hall for eating flesh, but at Canterbury, the country house for the sick of the convent (Langton's Const. c. xlvi.); at Westminster the monks had also a similar establishment.

*The Muniment Chamber*, for the preservation of charters, fabric-rolls, and registers, forms a large detached building at Salisbury; at Durham it was called the register house, and was under the charge of the clerk of the Feretory; it adjoined the stairs to the Prior's lodge; at Chichester it was attached on the south to the transept, and is furnished with a sliding panel for security, but it was anciently over the chapel of the Four Virgins in the north wing of the transept.

*The Bishop's Palace* contained a hall, chapel, and chambers. It stands on the south side of the cathedral at Exeter, Lincoln, and Salisbury; it was on the north at Lichfield, London, Durham, Norwich, and York; on the south-west at Chichester, Hereford, Ely, Rochester, and S. David's; on the north-west at Canterbury and Worcester; south-east at Winchester. The chapels remain at York (E. E.), Chichester (E. E.), Durham, (one Norman, the second, 1529—59), Exeter.

Wells, and Salisbury; the halls at Chichester (Perp.), Durham (1354—81, 132 by 35 ft.), Hereford, Salisbury, Lincoln, and Wells; the gallery at Ely; the kitchen at Chichester. The ruins of S. David's are very extensive; Durham and Wells are castellated; and the gatehouses remain at Hereford, Durham, Wells, and Chichester.

*The Parlour* (Locutorium) at Durham and S. Alban's was the meeting place with visitors and tradespeople. Peterborough and Evesham (B.) had the "regular parlour" and "private parlour." At Bristol, Carlisle (A.C.), and S. Mary's, York (B.), it was on the east side of the refectory; at Gloucester, and many other houses, it stood on the east side of the cloister; at Norwich, it is in the west alley of the cloister, next the church. The "private parlour" was for intercourse with strangers; the "regular parlour" was identical with the calefactory; at Abingdon, one as at Durham, adjoined the chapter-house, the other was on the west side of the cloister, under the Abbot's lodge; at Canterbury, a monk after absolution was revested in the parlour; at Lincoln, the canons had a common chamber, in which a portion of the ceremony of installation was conducted. By the Cistercian rule two monks might converse with the prior in it, during reading-time.

*The Prison* was in charge of the Infirmarer. At Ely it was called hell; in other places, as at Lewes, laterna, (Matt. Par. Vit. Abb. p. 52); at Durham, in the lying house, monks guilty of crimes were immured for a year, often in chains and solitary confinement, their food being let down by a rope through a trap door; at Norwich, the cells adjoined the chapter-house; at Thornton, the penitential cell was discovered to contain a skeleton in a wall recess.

*The Refectory or Fraternity* remains on the south side of the cloister, at Carlisle, (1484—1501, 79 by 27 ft.); at Worcester, 1372, 120 by 38; Durham, (rebuilt, seventeenth century), and on the north at Chester, (E. E. 98 by 34); it stood north and south at Beaulieu, Tintern, Netley, Rievall (C.), Furness, Kirkham (A.C.); at Gloucester and Canterbury it was on the north side, and portions of it may be traced at Ely, Peterborough, Westminster, on the south side. It always ran parallel with the church in order that the noise and smell of dinner might not penetrate into the nave. The dinner hour was at noon (H. Cand. 137); in Lent at 4 or 5 p.m.; on ordinary fasts at 3 p.m. By the Benedictine Rule, c. 39, 40, the fare was limited to two cooked dishes and one uncooked, not fleshmeat, with a dessert of fruit, one pound of bread, a little more than a half-pint of wine, or ale in England. There were usually three general dishes of fish and two pittance of pulse and vegetables, and on festivals a pint of wine in measured cans or wastel bread and the grace cup, (H. Cand. III. Ben. Rule, u.s.); at Winchester, Giraldus Cambrensis says, the monks threw themselves at the feet of Henry II. complaining that their abbot, the Bishop of Winchester, had cut off three dishes from their table. "How many has he left you?" asked the king. "Ten only," replied the monk. "I myself," exclaimed the king, "have no more than three; let him reduce you to the same number." (cap. v. in Ang. Sac. ii.) By the Cistercian rule the dinner was served after nones; it consisted of two general dishes of pulse cooked, (the Clugniacs had more,) a third in behalf

of the dead was given to the poor. Their whole fare for the day was a pound of bread and a bottle of wine. (Comp. Bened. Rule, c. xxxix., xl.) In harvest time they had a supper of a dish of cooked pulse, (c. lxxxv.,) but at other times only raw fruits and herbs. (P. iii. c. lxxvi.) A dish of milk was sometimes substituted for that of pulse, and very rarely honey. (c. lxxxv.) The sick and aged received pittances of fish, eggs, milk, and cheese. After vespers the monks had biberes, a draught of wine, and in summer after nones. (c. lxxx., lxxxiv.) After 1300, at Durham, fleshmeat (Reg. of Durh. 317, iii. Script. cccxxv. cccxxix.) was permitted at the discretion of the superior; but at Peterborough was eaten three times a year in the misericord, (H. Cand. 110,) as in the oriel at S. Alban's (Matt. Par. Vit. Abb. 100), at other times it was served only in the infirmary or prior's chamber (ibid.); at Abingdon, the prior might invite monks to remain with him after hall time; at Westminster, when the prior dined, the monks stood in two lines bareheaded to receive him, and did not take their seats till the refectoriar gave the signal. By the Benedictine rule dinner or refectio and supper were allowed, ch. xli., the former being served after nones on Wednesdays and Fridays, and from Sept. 14 to Lent about 3 p.m.; at 6 p.m. during Lent, and after sexts or noon in summer time. All the gates were closed before the time of dinner, which was announced by a bell rung by the superior; all idlers and visitors were sent away from the vicinity of the hall, while the brethren left the church and washed at the lavatory, and in winter warmed themselves in the calefactory. On entering the refectory they saluted the cross over the dais, (Rudborne, Hist. Maj. l. iii. c. 13, Chron. Abend. i. p. 47, Rites of Durham, 95,) and for this purpose the walls were built east and west; but the Cluniacs usually painted the doom on the east wall; at S. Martin's, Dover (B.), there are traces of a fresco of the Last Supper. The oriel which lighted the high table is still discernible at Oxford (A.C.); the staircase in part at Rochester. When the superior took his seat, the squilla bell above his chair was rung, by the prior in England, and the circa in Germany, (Fosbr. Mon. 297; Martene de Ant. Mon. Rit. i. c. viii.) and the monks sang two versicles and the Lord's Prayer. They then took their allotted places, three being the smallest number allowed at a table, and ten forming the usual complement. The hebdomadarii, servers of the week, laid the dishes, after grace had been said, and then each monk let down his cowl over his eyes and ate in silence, making a sign for what he required. The weekly reader, beginning his course on Sunday, (Ben. Rule, c. 38,) at once commenced his lection from the pulpit, such as those remaining at Chester, Shrewsbury (B.), Carlisle (A.C.), Walsingham (A.C.), Eastby (Pr.), Beaulieu (C.), Chichester. All drank sitting, holding the cup with two hands. At the end of dinner grace was said, and the broken fragments and crumbs were carefully collected for distribution to the poor. (Martene de Ant. Mon. Rit. c. ix. xi.) On days of recreation conversation was permitted. Before collation (the spiritual lecture) and compline there was a caritas, a light supper of bread, thin cakes, and fruit; two tapers were lighted on the superior's and three at each of the lower tables. (Mon. Ang. I. xxxvii. xlviii. II. 207, Rudb. Hist. Maj. iii. c. 13; Chron. Abend. i. 47; Rites of Durh. 4, 68.)

At Durham, the convent dined only on S. Cuthbert's day in the Frater house, which was wainscoted on the south, north, and west walls, 1518, and was provided with mats and benches. (Reg. of Durh. 169, 172.) A stone bench extended from the cellar door to that of the pantry or covey, and over it was a picture of the rood. On the left hand side of the entrance was an aumbry, containing the grace cup and plate used on festivals; facing it was another large cupboard filled with the masers or drinking cups, salts, and table-cloths, and a bason and ewer for the use of the sub-prior. The dinner bell rang at 11 a.m. At the east end was the novices' table, one of whom acted as a reader from a glass window set in iron work on the south side of the high table, and ceased at the sound of a gilt bell suspended above the master's seat. At the west end, above the cellar, was the ordinary dining hall, called the loft, reached by stairs from the frater, and dinner was served to it from the great kitchen through the dresser windows; the larger for festivals and the lesser for ordinary days. At 5 p.m. supper ended and the convent went to the chapter-house to meet the prior for devotion till 6 p.m. A bell then was rung, and all went to the "salvi;" the doors of the refectory, dormitory, and cloisters were locked, and the keys given to the sub-prior, who retained them till 7 a.m. By the Cistercian rule, notice was given by three strokes in church after sexts for the mistum in hall, a repast of bread and wine. (P. iii. c. lxxiii.) By the Benedictine rule it consisted of a quarter of a pound of bread and a third of a bottle of wine. (c. xxxv., xxxviii.)

*The Slype* was the passage which led to the cemetery lying usually between the transept and chapter-house, as at Gloucester, Winchester, Norwich, Durham; at Chester it was called the Maiden's Aisle. At Durham the bench for the almsmen at the Maundy was set between the prior's door of the church and the slype.

*The Song-School* of Durham was in the cemetery adjoining the south side of the nine altars. It was wainscoted with wood all round and furnished with forms and a long desk. The master here taught the choristers, who sang at high mass and vespers, the services at which he played on the organs. There was a second school in the south arm of the transept, furnished also as a morning chapel for the 6 a.m. service. At Wells the song-school is over the west alley of the cloister.

*The Vicars' College*, for the vicars choral, remains at Wells on the north side of the church, with its hall, chapel and library, and forty chambers of two rooms each, arranged in an elongated court. At Hereford it forms a fine Perpendicular quadrangle, with rooms over a cloister, a chapel, hall, and library, south of the choir, and approached by a covered way and small gatehouse. The bedern at York on the east, and portions of the colleges at Chichester and Lincoln remain on the south. The halls remain at Chichester, with the pulpit, chamber for the table furniture, and lavatory of the 14th century, and at Exeter 1388. The S. William's college for chantry priests remains at York, those of S. Paul's, Worcester, Exeter, and Lichfield have disappeared, and that of S. David's is in ruins. Wives were not permitted to reside within cathedral precincts in 1561. (Parker's Works, 146, II., Zurich

Lett. 359.) In 1615 they lived within college at S. Patrick's, the old college of Limerick still partially exists; at Lismore they resided in common till 1641, and at Hereford till 1828.

*Workshops*, by the Benedictine rule, c. 66, were to be attached to every monastery, with its own stream-mill, garden, granary, and bakehouse. The base court at Evesham was appropriated to these offices. The barn remains at Tewkesbury, Sherborne, and Carlisle; the mill at Durham, Reading, and Bath; the stables exist at Ely; some portions of the garners at Norwich in the lower close; at Westminster they formed a building of two stories, with a noble gateway. The site of the kitchen-garden at Chester is still called the Kale Yards. A dove cot was an adjunct at S. Helen's, Bishopsgate, Birkenhead, and Burton. (Mon. Anglic. 2nd edit. 274.)

Such is a brief survey of the principal monuments of mediæval art which we possess round our cathedrals and minsters. As regards our ruins, we can imagine on the one hand their ancient possessors when driven forth, saying,

“ Yet pull not down my palace-towers, that are  
So lightly, beautifully built;  
Perchance I may return with others there,  
When I have purged my guilt:”

or again, with Latimer, regret that those superb buildings were not suffered to be “converted to preaching, study, and prayer;” or with Leighton, that they were not spared as “places of education and retreats for men of mortified tempers.” One ruin, Brinkburne, an Austin Canons' church, has been restored; may it be the precedent of other restitutions to the service of God. We want more colleges, asylums for the aged clergy, and homes of learning. From the arrangement of the monastic house, Wykeham at New College, Waynflete at Magdalen, Merton at Merton, Chichele at All Souls' drew the plan of their magnificent colleges, with chapel, hall, and library, and in the former instances cloisters; modified by the substitution of separate chambers in lieu of a common dormitory, but derived from the carols and writing-rooms of the convent. In Cambridge we see the same arrangement at Queen's and Corpus; which is observable also at Winchester and Eton. In some instances we find actual transformation of an old convent into a new college, as at S. John's, Oxford, from the house of the Bernardines; Jesus, Cambridge, from S. Rhadegund's nunnery; Wolsey's (Cardinal) College, from the Austin Canons' Priory at Oxford; and Charter House, London, from the Carthusians. Worcester College, Oxford, still preserves its hostels of the monastic students of four great abbeys; Magdalen, the front of S. John Baptist's Hospital; Trinity College, the Library of the hostel of Durham; while Magdalene, Cambridge, occupies the site of S. Giles's Priory, and the monks' hostel of Ely, Ramsey, and Walden; S. John's, of the Hostel of Canons Regular, and Ely-Scholars; Emmanuel, of the Dominicans, and S. Peter's, of the hostels of the Friars of Penance. The arrangement flowed back to our cathedrals in the form of vicars' colleges. May we preserve our sacred ruins as the especial glory of English archi-

ecture, and still affording its best model ; may we reverentially and tenderly cherish all those superb buildings which have been spared to our own time ; and as for our cathedrals, minsters, and those ancient homes of learning our two Universities, which grew up mainly under their care, and out of their old roots, we may still say, in the words written up over the gateway of a foreign minster,

“ *Claustra hæc cum patriâ stantque caduntque simul.*”

---

## STREET'S GOTHIC ARCHITECTURE IN SPAIN.

### (*Second Notice.*)

IN our former notice of this remarkable book we followed the author in his description and criticism of the earlier forms of Spanish Pointed Architecture. We resume the subject, in considering the uniform type of architecture which prevailed in the Peninsula during the fourteenth century, a style which is characterized as “even less national and peculiar” than the imported French variety which preceded it. Strange to say, the architectural features of the Spanish churches of the fourteenth century seem to be more akin in feeling and detail to the Middle-Pointed of Germany than to that of France. Among the best specimens of this age are said to be the west front of Tarragona, the lantern and north transept of Valencia cathedral, the choir screen of Toledo, and Sta. Maria del Mar, and the cathedral, at Barcelona. We here make our first extract, in explanation of part of which we may add that Mr. Street, supported by the fact that there was considerable commercial intercourse between the south of Spain and England, raises the question whether some of the Middle-Pointed work of Valencia may not have an English origin.

“The traceries are generally elaborately geometrical and rather rigid and ironlike in their character, the carving fair but not especially interesting—dealing *usque ad nauseam* in diapers of lions and castles, and the whole system of design one of line and rule rather than of heart and mind. Yet in this, Spain reflected much more truly than before what was passing elsewhere in the fourteenth century ; and exhibited, just as did Germany, France, and England at the same moment, the fatal results of the descent from poetry and feeling in architecture to that skill and dexterity which are still in the nineteenth century, as they were in the fourteenth, regarded—and most wrongly regarded—as the elements of art most to be striven after and most taught. Art, in truth, was ceasing to be vigorous and natural, and becoming rapidly tame and academical ! Yet if these works are not very national, they are at any rate most interesting and deserve most careful study. He was no mean artist who made the first design for Barcelona cathedral, who completed the chevet of Gerona, or who designed the steeple at Lerida, or the cloisters of Burgos, Leon, or Vuela. At this time indeed art was cosmopolitan, and all Europe seems to have been possessed with the same love for geometrical traceries, for crockets, for thin delicate mouldings, and for sharp naturalesque foliage, so that no country presents anything which is absolutely new, or unlike what may be seen to some extent elsewhere. There are perhaps only two



features of this period which I need mention here, and these are, first, the reproduction of the octagonal steeple, which, as we have seen, was a most favourite type of the Romanesque builders; and, secondly, the introduction of that grand innovation upon old precedents, the great unbroken naves, groined in stone, lighted from windows high up in the walls, and inviting each of them its thousands to worship God or to hear His word in such fashion as we, who are used to our little English town churches, can scarcely realise to ourselves. But on this point I will say no more, because its consideration more naturally arises in the succeeding period, in which the problem was more distinctly met and more satisfactorily settled."

We now go on to the fifteenth century. Mr. Street commends the Spanish architects of this age for their good sense in dispensing with large windows and in going back to the smaller openings which are more fit for their southern climate. He observes that the magnificent size, solid construction, and solemn internal effect of such churches as Segovia, Salamanca, Astorga, Huesca, Gerona, Pamplona, and Manresa, are almost unrivalled. Although their architecture is by no means a pure Gothic, yet their whole effect is so fine that criticism is well nigh silenced in their presence. If there is nothing very original in their style, at least a native development may be traced in them. In particular these Spanish architects affected the French arrangement of a chevet, or apsidal choir surrounded by a procession-path and radiating chapels. Indeed, of all the large churches just enumerated Huesca and Astorga are the only ones which follow the old Spanish parallel-triapsidal type. Pamplona (of which a large ground-plan is given) has its chevet very ingeniously planned upon a system of equilateral triangles. Accordingly the apse terminates, not in a flat end, (as is usual,) but in an angle. This recalls the apse of Venetian Gothic. At Pamplona the apse has but two canted sides, with a column in the angle immediately behind the altar. We confess we think this more ingenious than beautiful. Unfortunately Mr. Street has not enabled us to judge of the effect of the arrangement by an internal perspective. But the chief glory of the Spanish architecture of the fifteenth century belongs to the Catalan school, and especially to one man, Jayme Fabre, of Majorca, who flourished at the very end of the preceding century. To him and his followers we owe a class of churches which so good a judge as Mr. Street declares to be "the most important mediæval churches to be seen in any part of Europe." The following passage shows us wherein their value consists.

"Their value consists mainly in the success with which they meet the problem of placing an enormous congregation on the floor in front of one altar, and within sight and hearing of the preacher. The vastest attempt which we have made in this direction sinks into something quite below insignificance when compared with such churches as Gerona cathedral, Sta. Maria del Mar, Barcelona, or the Collegiata at Manresa. The nave of the former would hold some two thousand three hundred worshippers, that of the next hard upon three thousand, and that of the third about two thousand. Their internal effect is magnificent in the extreme; and if, in their present state, their external effect is not so fine, it must be remembered, first of all, that they have all been much mutilated, and, in the next place, that their architects had evidently mastered the first great necessity in church-building—the successful





INTERIOR OF GERONA CATHEDRAL.

treatment of the interior. In these days it is impossible to say this too strongly: men build churches everywhere in England, as though they were only to be looked at, not worshipped in; and forget, in fact, that the sole use of art in connection with religion is the exaltation of the solemnity of the ritual, and the oblation of our best before the altar, and not the mere pleasing of men's eyes with the sweet sights of spires rising among trees, or gables and traceried windows standing out amid the uninteresting fabrics of nineteenth-century streets! In our large towns in England there is nothing we now want more than something which shall emulate the magnificent scale of these Catalan churches. They were built in the Middle Ages for a large manufacturing or seafaring population; and we have everywhere just such masses of souls to be dealt with as they were provided for. But then of course it is useless to recommend such models if they are only to be used as we use our churches, for four or five hours on Sundays, instead of, as these Spanish churches were and still are, for worship at all sorts of hours, not only on Sundays, but on every day of the week also. When English churchmen are accustomed to see churches thoroughly well used; when no church is without its weekly, no great church without its daily Eucharist; and when they see none, great or small, without their doors open daily both for public and private prayer,—then, and not till then, can we expect that they will allow architects any chance of emulating the glories achieved by these old men. Till then we shall hold fast to our insular traditions of little town churches and subdivided parishes, and shall doubt the advantages of enormous naves, of colleges of clergy working together, and of those old Catholic appliances, which must be tried fully and fairly before we give up in despair the attempt to Christianise the working population of our large cities."

The accompanying view of the interior of Gerona Cathedral will illustrate the above quotation. It is certainly a prodigious feat, only to be appreciated by those who are accustomed to a London be-gal-leried church, for an architect to seat 2,300 persons on the ground in view of the altar and the pulpit. Mr. Street gives a very interesting account of the discussions which preceded the adoption of the bold plan of Guillermo Boffi, "master of the works" in 1416, for building the nave of Gerona as wide as the choir and its aisles. The result is the widest Pointed vault in Christendom. Its clear width is 78 ft., and its height is in proportion. Mr. Street pardonably recalls to memory that the span of 88 ft., which he proposed in his original design for the Constantinople Memorial Church, was objected to as being impossible of execution. In order to understand what an internal width of 78 ft. is, it may be well to remember that York Minster, our widest church, only measures 52 ft. across, while Westminster Abbey is only 38 ft. wide. The nave of Gerona is only four bays in length, and each of these bays has two chapels opening into it on either side, filling up the space between the enormous buttresses, which project no less than 20 ft. from the wall. Our readers will notice from the engraving that the triforium is of comparatively no importance, while the clerestory is nobly developed. One additional bay would, in Mr. Street's judgment, have made this nave absolutely perfect in proportion. Unfortunately the ecclesiastics of Gerona have little regard for their cathedral. Although the proper arrangement is constructionally embodied in the design, the Spanish custom has been followed of moving the stalls and choir down into the middle of the nave. Our author pleads hard for the

"restoration" of these stalls to their original place—the short choir which is seen in the plate. It is satisfactory to hear that this fine and bold work has stood admirably. There is said to be scarcely a sign of crack or settlement in the whole building. The outside of the church is far less fine than the interior, and indeed the whole west front has been "paganized." Mr. Street admires the dark stone of the interior, which has never been polluted by whitewash: but he complains of the absence of string-courses, and the poverty of moulding. It is the magnificent scale, and suitableness for a huge congregation, that most distinguish the church. The original baldachin and retable, (about 1340,) will be noticed in the picture. They are of wood covered with thin plates of metal.

Still more remarkable perhaps than Gerona is the church of Sta. Maria del Mar in Barcelona, the prototype of which is said to be the church of Palma in Majorca, to which island our author's travels unfortunately did not extend. The Barcelona church was finished in 1384, and was probably built by Jayme Fabre, the same who designed the church at Palma. It is distinguished by extreme simplicity and great height and width. It has vaulted nave and aisles of four bays, with an eastern bay ending in a circular apse, round which the aisles are continued in a procession-path. In the thickness of the walls there are, all the way round, small apsidal chapels, which accordingly make no show on the exterior. Its other features are thus described:

"Enormous octagonal columns carry the main arches and the groining ribs, which all spring from their capitals. The wall rib towards the nave is carried up higher than the main arches so as to allow space between them for a small circular and traceried clerestory window in each bay. The arches of the apse are very narrow, and enormously stilted. There are small windows above them, but they are modernised. The aisles are groined on the same level as the main arches, a few feet, therefore, below the vault of the nave, and they are lighted by a four-light traceried window in each bay, the sill of which is above a string-course formed by continuing the abacus of the capitals of the groining shafts. Below this there are three arches in each bay, opening into side chapels between the main buttresses. Each of these chapels is lighted by a traceried window of two lights; and the outer wall presents, as will be seen, a long unbroken line, until above the chapels, when the buttresses rise boldly up to support the great vaults of the nave and aisles. The Barcelonese architects of this period were extremely fond of these long unbroken lines of wall; and there is a simplicity and dignity about their work which is especially commendable. Long rows of little sheds for shops which have managed to gain a footing all along the base of the walls rather disturb the effect, though they and their occupants, and the busy dealers in fruit who ply their trade all about Sta. Maria del Mar, make it a good spot for the study of the people."

The collegiate church of Manresa is another fine specimen of the same type, of considerably greater breadth than the last-mentioned example, but not demanding a particular description. We quite agree with our author that some such type as this is needed for our own town-churches. It is painful to reflect—especially when the dearth of clergy is felt so widely as it is now—that fewer and larger churches would minister to the wants of congregations two or three times larger than our present ones without any increase of clerical or

choral staff. Our present system is a gratuitous waste of resources. But this is not likely to be generally acknowledged till the experiment of a new collegiate church, about which so many church reformers glibly talk, is actually and successfully tried in operation.

It is very strange that the advantages of these large churches have been forfeited by their present holders. Not only is the nave, in all these cases, lumbered up with a "coro" shut in within lofty solid screens, but sometimes, as in Barcelona cathedral, the whole building is filled with side-altars to the injury of the high altar itself. Mr. Street speaks (not quite consistently) of the devotion to the altar-service which characterises the Spanish Church. Anyhow, however, the following speculations are curious and very well worth considering :

"The special devotion to the altar service which is exemplified in Barcelona cathedral led naturally to other architectural developements. Such are the remarkable church of San Tomas at Avila, with its western choir and eastern altar both raised in galleries, and its arrangement for the congregation of worshippers below. Such again is the church of El Parral, Segovia, with its deep western gallery for the choir, its dark, gloomy, and austere nave, and the concentration of light and window round the altar. Indeed, the institution of the western gallery, so common—I might almost say, so universal—in small churches at this period in Spain, arose from the same feeling as did the removal of the choir into the nave in the larger churches. The object of all these changes was to give the people access to the altar, and usually they seem to have been made upon the assumption that no one would care to assist at the services in the choir itself. I am very much inclined to think that the rise of this feeling was to a great extent an accident, and the result of the fact that almost all the early Spanish churches were founded on models in which the eastern limb of the Cross was so very short that the choir or chorus cantorum must almost always have occupied the eastern part of the nave, or the crossing under the central lantern. This must have been almost a necessity in such cathedrals as those of Lerida, Tudela, and Sigüenza : whilst in others, as those of Tarragona, Tarazona, and Avila, the space must always have been cramped, though a choir might have been accommodated. Of the larger churches Burgos alone has a really large constructional choir. In Toledo it is very short, and in Leon certainly below what we usually find in a French church of the same age and pretensions."

The two latest Gothic churches in Spain are the cathedrals of Segovia and Salamanca. They are remarkable for being adapted constructionally to the Spanish custom of separating the choir from the sanctuary—to use our own nomenclature. That is to say, their constructional choirs are only large enough to hold the altar itself, and not the stalls.

Finally Mr. Street dismisses the Spanish Renaissance in few words. Not that he is blind to the sumptuousness and the vigour of some of its examples. But he considers them false and bad in respect of art. It would be "dreary work," he tells us, to follow the later course of Spanish architecture by Berraguete and Herrera to Churriguera and our own times. The only thing in this review worth mentioning ecclesiologically is the fact that even in these days the most popular type of church in Spain is a cruciform plan with a central lantern over the intersection.

It is difficult to know when to stop in an examination of this very interesting book. Spain is a perfect mine of ecclesiological lore. Nowhere perhaps are the fabrics of large churches and their fittings so perfect. In our own country, in particular, the accessory buildings to our cathedrals or collegiate churches are most often in ruins, and oftentimes destroyed bodily. But in many a Spanish church the vast scale and magnificent array of the subsidiary buildings may be seen to perfection. And the Spanish architects seem to have shown real artistic skill in their grouping of these vast collections of conventual or other buildings, and in their picturesque treatment of these sacred piles as a whole. Witness for example the striking outline of the old cathedral of Lerida (of which, by the publisher's courtesy, we lay a print before our readers,) with its bold irregularity, its numerous towers, its magnificent western *atrium*, and its fine situation on the cliff which forms here part of the system of fortification for the town. This noble pile is now desecrated as barracks and military storehouses. We should add that the view is taken from a lofty steeple which stands at the south-western angle of the western *atrium*.

Finally, we must refer our readers to Mr. Street's pages not only for admirable descriptions of existing churches but for useful summaries of ecclesiological details, such as monuments, woodwork, organs, and the like. We congratulate our author on the research and learning which he has shown in addition to his actual observation. Nothing can be more valuable than the documentary evidences and the dates of buildings which his diligence has collected. Among minor points may be mentioned the large collection of "masons' marks" which Mr. Street has brought together. Again, he has made careful inquiries into the history and position of the actual builders and designers of the great Spanish churches. We conclude with a suggestive extract which embodies his chief conclusions on this topic.

"It is often, and generally thoughtlessly, assumed, that most of the churches of the Middle Ages were designed by monks or clerical architects. So far as Spain is concerned, the result at which we arrive is quite hostile to this assumption, for in all the names of architects that I have noticed there are but one or two who were clerics. The abbot who in the eighth or ninth century rebuilt Leon cathedral is one; Frater Bernardus of Tarragona, in A.D. 1256, another; and the monk of El Parral, who restored the Roman aqueduct at Segovia, is the third; and the occurrence of these three exceptions to the otherwise general rule, proves clearly, I think, that in Spain the distinct position of the architect was understood and accepted a good deal earlier than it was, perhaps, in England. In our own country it is indeed commonly asserted that the bishops and abbots were themselves the architects of the great churches built under their rule. Gundulph, Flambard, Walsingham, and Wykeham, have all been so described, but I suspect upon insufficient evidence; and those who have devoted the most study and time to the subject seem to be the least disposed to allow the truth of the claim made for them. The contrary evidence which I am able to adduce from Spain certainly serves to confirm these doubts. I was myself strongly disposed once to regard the attempt to deprive us of our great clerical architects as a little sacrilegious; but I am bound to say that I have now changed my mind, and believe that the

**VIEW FROM THE STEEPLE OF LERIDA OLD CATHEDRAL.**





attempt was only too well warranted by the facts. In short, the common belief in a race of clerical architects, and in ubiquitous bodies of freemasons, seems to me to be altogether erroneous. The more careful the inquiry is that we make into the customs of the architects of the Middle Ages, the more clear does it appear that neither of these classes had any general existence, and in Spain, so far as I have examined, I have met with not a single trace of either. I am glad that it is so; for in these days of doubt and perplexity as to what is true in art, it is at least a comfort to find that one may go on heartily with one's work, with the honest conviction that the position one occupies may be, if one chooses to make it so, as nearly as possible the same as that occupied by the artists of the Middle Ages. So that, as it was open to them—often with small means and in spite of many difficulties—to achieve very great works of lasting architectural merit, the time may come when, if we do our work with equal zeal, equal artistic feeling, and equal honesty, our own names will be added to the list, which already includes theirs, of artists who have earned the respect and affection of all those whose every-day life is blessed with the sight of the true and beautiful works which in age after age they have left behind them as enduring monuments of their artistic skill."

---

## CHANTING.

*The Canticles at Morning and Evening Service, divided for Chanting, for the use of the Canterbury Diocesan Choral Union.* By the Rev. H. L. JENNER, LL.B., Vicar of Preston-next-Wingham, Precentor of the Union, and Honorary Secretary of the Ecclesiological Society. London: Novello and Co.

*The Psalter and Canticles, with Appropriate Chants, Ancient and Modern.* The Chants revised and edited by JAMES TURLE, Organist of Westminster Abbey. London: Society for Promoting Christian Knowledge.

*The Canticles set to the Gregorian Tones for Festal and Ferial Use; and the Ambrosian Chant for the Te Deum; with an Introduction explanatory of the principles of Plain-Song, and of the Rules of Arrangement adopted in the present work.* By J. W. D. and S. N. London: Novello and Co.

*Accompanying Harmonies to the Gregorian Tones for Festal and Ferial Use, and to the Ambrosian Chant for the Te Deum, as arranged by J. W. D. and S. N.; with Prefatory Suggestions for the Organist: to which are appended Vocal Harmonies for the Magnificat set to the Eighth Tone, suited to a High Festival.* Edited and composed by WILLIAM ARDLEY, Professor of Music, Brighton. Novello and Co.

It is now two years since we reviewed certain works designed to improve the chanting of the Canticles at Matins and Evensong, and were able to recommend two of them, as being arranged on correct principles. We have now to note the further progress of this movement, which has been greater than we ever expected.

The first and second of the works whose titles we have copied are

designed to suit Anglican as well as Gregorian chants: the third has to do with the Gregorian Tones only.

The book of Canticles for the Canterbury Diocesan Choral Union has been placed first, because it has been longest published. With few exceptions it agrees in effect with the works by Mr. Helmore and Mr. Greatheed, noticed in our former article. Its not being encumbered with any music will be a recommendation for it, in preference to Mr. Greatheed's, to the minds of several persons. The division is noted by bars, which we believe to be the best system; but whether the notation is the clearest and neatest possible, and whether there is any good reason for dividing the Gloria Patri differently in the case of ancient and modern chants, are the chief questions which the book seems to provoke.

As the venerable Society for Promoting Christian Knowledge had not previously risen above mediocrity in their musical publications, we were rather alarmed by the announcement of their Psalter and Canticles, before the volume made its appearance. That it should be well edited, seemed far too much to expect. But we rejoice to be able to tell our readers that this is actually the case, in all points of most importance. The following extract from the preface sets forth the sound principles by which the division of the words is regulated.

"With regard to the pointing of the words of the Psalms, so perplexing a variety has arisen from existing pointed Psalters having been arranged upon no definite principle, that it seemed advisable to recur to, and to carry out, consistently and uniformly, the old and original principle laid down in the model verse given by Dr. Boyce, (Cathedral Music, Vol. I. p. 2,)

O come let us sing un- | to the | LORD || let us heartily rejoice }  
in the strength of | } our sal- | va- | tion.

"The fewest syllables possible, consistently with their correct accentuation, are given to the varied notes of the Chant; also it is observable that the musical treatment of the word 'salvation,' is that which is usually adopted for it, and for other words of analogous form, in Services and Anthems, where the composer, unbiassed by conventionalism, follows his natural taste. Besides, the revival of this, the oldest form of adaptation of English words to the Anglican Chant (for it is the adaptation employed by Tallis) is the more desirable, as it corresponds so closely with their previous adaptation to the Ancient Chants, as to render the same printed arrangement of the Psalter equally available for both species.

"In conclusion, it must be allowed that, as it has been most truly observed, 'to point the Psalter for the purposes of chanting is an undertaking of extreme difficulty and delicacy. Not only is a thorough appreciation of the spirit and emphasis of the words among the necessary requirements, but at the same time, a knowledge of the nature and accent of the Chants to be used is quite indispensable, as well as that familiarity with the best methods of setting words to music, which none but a practised musician possesses, and the most refined niceness of taste . . . . A quick and inconsiderate criticism is to be deprecated.' (Preface to Dr. Stephen Elvey's Psalter.)

"Had it occurred to Dr. Elvey to return to the principle laid down by Dr. Boyce, little would have been left for succeeding editors to accomplish."

The plan of the work is, in short, to give three series of chants "in order to consult all tastes," the first consisting of the ancient chants of the Church, the second of Anglican single chants, the third of

double chants. A change of two or more chants is generally given for the Psalms of each Morning and Evening Service. Besides chants, the book contains Merbecke's adaptation of the ancient melody for the Te Deum. This is reduced to measures of four minims, (which we do not think an improvement,) and fitted with a harmony, not the best conceivable, but tolerably good. There are also eight settings of the Kyrie, or response after the Commandments, the first being an adaptation (different from the late Mr. Dyce's) of Merbecke's adaptation of a Kyrie in the Salisbury Gradual, the others by various cathedral composers, and six settings of the Gloria tibi Domine, which are good, as far as they go.

With the details of the work we are obliged to find some fault, though it is especially disagreeable to find fault with a work of so much merit. In the first place, though we have hardly any objection to make to the actual division of the words, we do not think that the best way of noting the division has been chosen. It is evident that the more closely the signs used for dividing the words correspond to those used for marking the accentuation of the music, the more easy a book must be to chant from. If the signs applied to the words and the notes are altogether different, the singer has to go through a mental operation similar to that of translating from one language to another, which is rather hard for children who have but just learnt to read. Now in the Psalter before us the accented notes of the chants are indicated by bars in the usual way, while, for the words, bars are not employed at all, but an acute accent is placed on the first strong syllable belonging to the inflection, and the other syllables are allotted to the succeeding notes by means of hyphens and diæreses, as may be required. Besides the general difficulty of chanting from such a notation, there is a peculiar objection in the case of chants which have an inflection of only two notes at the mediation or ending, namely several of the Gregorian Tones, and the harmonized chant called "the Canterbury tune." The system employed by the editor does not furnish any mark for the syllable on which such short inflections begin. To meet this difficulty a peculiar process is employed. The short inflections are converted into long, by making a change of harmony two beats before the real inflection begins. But this is an awkward makeshift. It is of no avail when harmony is not employed; and it necessarily excludes the simpler harmonies for the ancient Tones, which are, generally speaking, the best harmonies. In the case of "the Canterbury tune," used for the Athanasian Creed, the editor could not alter the harmony by introducing additional notes, but has lengthened the mediation by a splitting process, which by no means improves the effect.

In other respects also the Gregorian Tones are unsatisfactorily treated. It is a mistake to use the German five-note mediation of the Third Tone, *d c b a c*, for the Psalms as well as for the Canticles. The phrase is pretty, certainly; but when the last three notes of it are repeatedly used to one syllable, as, according to this book, they must be, it becomes nauseous. The simple mediation of this Tone, rising one degree on the second accented syllable before the colon, and merely falling again to the dominant, is by far the best suited to

English words, and old English,<sup>1</sup> as well as Roman authorities, are unanimously in favour of it.

The book would have been considerably more valuable for ordinary use, if the editor had been less shy of transposing the Tones. The Third, Fifth, Seventh, and Eighth Tones are all set too high for average voices.

But the greatest blots in the book are some of the harmonies which are assigned to the Plain Song. We cannot suppose that Mr. Turle had any share in these. The harmony given to the Second Ending of the Third Tone for the Venite, and in several other places, is such a medley of incongruous styles as would be enough to drive any good harmonist out of church. The *organum* of the tenth century would be far more endurable. We have not found any other harmonies equally bad with this, but several of them are more or less exceptionable. It is a mistake to make the last note of the bass a minor third below the Plain Song, even when that happens to end on the third of the Mode. Such an idea would not have been tolerated by the masters of the early vocal school. If anything could justify the opprobrious term, "Gregorian groans," which some coxcombs have applied to the ancient chants, it would be such lugubrious harmonies as are to be found in the book before us. A fault of another kind occurs in the harmony for the first Kyrie. It contains what is equivalent to three consecutive octaves between the melody and bass, at the words "and incline our hearts."

The harmonies to the Anglican chants are correct, as one might expect from the information on the title-page. We should have been better pleased, however, if the interior parts of Daniel Purcell's chant in G had not been altered.

It may be perceived that the faults we have mentioned, much as they are to be regretted, do not by any means render the work useless for Gregorian chanting, still less for Anglican. Among arrangements of the Psalter, this book has merits which place it above all others that we know of. Where the Canticles only are chanted, it may be better to use the Canterbury division, or *The Venite, Te Deum, &c., divided for Ancient or Modern Chants*, on account of the more perspicuous notation employed in them.

To pass to the third work named at the head of the article, its most remarkable feature is that it gives all the Canticles (except Psalms 98 and 67) set to festal forms of the Gregorian Tones, and the Ambrosian Te Deum, according to the Mechlin use. The ferial forms are also given, where they differ from the festal. The Canticles are so arranged that each of them can be sung to any Tone. Those who delight in florid Plain Song cannot do better than use this book, for it is decidedly good in its way. For our part, though we would not rigidly insist on one note only to each syllable, we must confess a preference for that school of Plain Song which was revived by Cranmer and Merbecke.

Of the last publication on our list, which is a companion to the preceding, we have only to remark that it is the work of a musician, not of a half-taught amateur. We have no fault to find with the harmonies

<sup>1</sup> See Dr. Jebb's Choral Responses, Vol. II.

in it, except that the unprepared seventh and other modernisms are more freely used than we think advisable.

In conclusion it may be remarked that the point which seems as yet furthest from a satisfactory settlement is the notation by means of which words are to be connected with the music to which they are to be chanted. It is not surprising that this should be the case, because there is no ancient precedent to start from in this question. We may hope, however, that the practical sense of Englishmen will bring them to something like agreement on this subject in the course of a few years.

---

### KILKENNY CATHEDRAL.

THE restoration of S. Canice progresses rapidly. We regret exceedingly that it has been finally determined, in spite of the protest of the architect, Mr. Deane, and of all ecclesiologists, to again completely block out the nave and transepts from the choir by a solid screen. The Bishop is reported to have excused this proceeding by saying that he is ashamed to let the Roman Catholics of Kilkenny see the smallness of the number of worshippers at the Cathedral.

---

### THE LANTERN OF CHICHESTER CATHEDRAL.

*To the Editor of the Ecclesiologist.*

SIR,—The new tower of Chichester is now complete. From a distance the light is seen streaming through the open windows of the lantern; and from within the crossing its great height is most imposing. I regret to say, unless a powerful protest is made at once, these beautiful effects will soon be lost, as the executive committee design immediately to reproduce the former stone-vaulting above the crossing, and to fill, as before, the windows with louvre-boards; thus entirely to cut off the lantern from the interior of the church, and form a useless chamber,—useless, because a detached campanile contains the bells. The time now offers for a splendid addition to the internal effect, by leaving the lantern still open to the choir; the windows might be filled with stained glass, and, as arcading is out of the question, the walls below might be covered with frescoes, which would give a fine opportunity for an artist, who would have an ample wall-space for enrichment, whilst the upper part might be closed in with a domed vault, polychromed in stone of various colours, after the manner followed at Worcester, and heightened with gilding and colour. Conceive, Sir, the splendour of the lantern glowing with prismatic dyes; the colossal figures of angels censuring, as at Westminster Abbey in a similar position, offering the prayers of saints; the heavenly host harp-

ing with their harps above; the windows and bosses of the vault imaging the glorious company of heaven; whilst over all, bending over the choir itself, in the centre might be sculptured the King of Saints, the great High Priest, pronouncing His benediction. Or, from without, imagine this lantern illumined by an eastern, mid-day, or westering sun, standing out like a beacon, and showing over all the plain country round.

Do say one word which may influence Mr. Scott, and through him the executive committee, that we may show in the nineteenth century we have caught the spirit of the mediæval architects, and can work, not as slavish imitators, but as men capable of reproducing that bold inventiveness which made their glory.

I am, Sir,

Yours faithfully,

CANTOR CICESTR.

## THE INSTITUTE'S PAPERS ON THE CONSERVATION OF ANCIENT MONUMENTS AND REMAINS.

[THE following valuable papers are referred to in the Ecclesiological Society's Debate, at the Anniversary Meeting of 1865.]

### "GENERAL ADVICE TO PROMOTERS OF THE RESTORATION OF ANCIENT BUILDINGS.

Preliminary steps to be taken.

Deposit of Plans, &c.

Clearance of Obstructions.

Inquiry for missing portions of old work.

Examination of neighbouring buildings.

Search for indications of former ancient work.

" 1. Before any alteration is decided on a competent architect should be consulted and requested himself to make careful drawings of the building with accurate measurements. Photographs should then be taken of all objects of interest, especially such as are so dilapidated and decayed that it becomes absolutely necessary to renew them either wholly or in part. In the case of churches,—these photographs and copies of the drawings should be deposited in the vestry, parish registry, or any public office in the diocese suitable for the purpose, and the date of their consignment noted.

" Before any detailed arrangements are made for the restoration, a clearance should be made, if possible, of such wall linings,—pavements,—flooring,—galleria,—high pews,—modern walls,—partitions,—or other incumbrances, as may conceal the ancient work, provided that they be clearly modern, and that their removal will not involve any interference with the structural features of the building; after which the examination of the work by the architect engaged should be requested.

" 2. Careful inquiry should be made for any portions of church furniture—stained glass—sculpture, brasses—or other old work which may at any time have been removed from the building, with a view to their restoration to their proper place.

" 3. Other buildings of the same style, and probably designed by the same architect, in the neighbourhood should be examined, when any doubt arises as to the original character of the design in any part.

" 4. Diligent search should be made for indications of ancient doorways,—window openings,—reredos,—aumbries,—piscinæ,—sedilia,—Easter sepulchres,—altar stones,—stoups,—rood staircases,—hagioscopes,—low side windows,—recessed tombs,—brasses,—incised stones,—encaustic tiles,—or any



other features of ancient character.<sup>1</sup> Should any part be altogether destroyed, careful search should be made for any traces of old foundations, or any detached pieces of masonry, &c., built in with the modern walls, so as to obtain a key to the original design of parts which have been defaced or destroyed. When any such stones are discovered the architect should be at once informed in order that he may personally visit and examine the work.

"5. All plastered surfaces should be carefully examined, with a view to discover any remains of painting upon them, and all painted or whitewashed stone or woodwork cautiously cleaned, so that no injury may be done to diapering, powdering, or other coloured design, if such exist.

Plastered Surfaces to be examined for indications of decoration, and preserved.

"Where it is proposed to renew the roofs, all cleaning of the walls should be deferred until after they are protected from the weather by the erection of new roofs.

"Plastered surfaces of ancient date are often found and should be preserved if possible.

"6. Ancient painted glass, with the original leading and iron framework, should be carefully preserved, nor ever be allowed to be taken out of the building,—save for the purpose of re-leading, when absolutely necessary, and this only by competent workmen. It is not generally desirable to remove ancient stained glass—even when small fragments only remain—from the place it occupies without first of all learning with certainty that it is not in its original position.

Painted Glass not to be removed.

"7. Any remains of old churchyard walls with their buttresses, copings or piers—churchyard or other crosses—lich-gates,—external monuments,—head-stones,—stone coffins, &c.,—should be preserved.

Churchyard Walls, &c., to be preserved.

"Marks of foundations,—trenches,—moats, &c., should be examined and noted.

"8. Where upon investigation it appears certain that the earth has accumulated above the ancient level it should be removed, but even this should not be done without professional supervision, as it is often attended with risk to the fabric.

Accumulation of Earth.

"9. In the restoration of decayed stonework, no scraping or tooling of the surface of the stone should take place under any circumstances. As a general rule, no new stonework should be inserted, unless under very strong evidence that it is a renewal of the ancient design and necessary to be done. If any part of the masonry be damaged or decayed, it should not necessarily on that account be wholly rebuilt or renewed, but those parts only which are thoroughly defective should be cut out and carefully renewed with stone of similar character, *e.g.* sandstone with sandstone, oolite with oolite, and always the best of its kind.

Scraping of stonework to be avoided. Carefully renewed if required.

"In all cases the colour which stone has obtained by exposure to the weather should be preserved.

"Where internal stonework is much decayed the following mode of induration will be found useful:

Induration of internal stonework.

"By means of a jet and flexible tube attached to a portable forge, or by common bellows, the surface of the work should be cleansed by blowing off all the loose dust, without disturbing the friable stone. A solution should then be made of best white shellac in the proportion of  $1\frac{1}{2}$  lb. to 1 gallon of methylated spirit of wine. This is to be applied to the decayed surfaces (according to the absorption of the stone) in four or five coats, ceasing when the surface shows the first indication of gloss, and allowing an interval of at least one day after each application. The solution should be injected upon the stone in a very minute stream by a syringe, with only one very fine hole in the rose, so that the old decayed surface may not in any way be rubbed or torn away, as it would be by using a brush.

"When finished the surface of the stone becomes incased with an invisible

<sup>1</sup> See Hints to Workmen.

coating, which thoroughly cements all the loose particles, without in any degree altering the appearance of age and decay.

"Another process consists of a solution of alum and soap— $\frac{1}{2}$  lb. of alum put into 4 gallons of water, allowed to stand for 24 hours;  $\frac{3}{4}$  lb. of mottled soap placed in 1 gallon of water, and permitted to remain till the soap is absorbed. The mixture of soap should then be laid over the face of the stone with a large flat brush, so as not to form a froth or lather, and remain upon the stone for 24 hours to become dry and hard; then the mixture of alum should be applied over the soap. This does not change the colour of the stone, but gives it rather a mellow appearance. It is desirable that this process should be applied during dry and settled weather.

Old Roofs.

"10. If it be found absolutely necessary to construct a new roof owing to the existing roof being entirely decayed or modern, one of the two following courses should be adopted: either the old roof where it exists should be carefully copied, or the new roof should be made of the same pitch as the original roof, which may generally be discovered by the dripstone against the tower or other walls. Where dripstones of two or three periods exist against these walls, the question of the pitch of the roof will be one of some difficulty: but as a rule it may be said that where there is a clerestory it will be well to keep to the pitch of the roof erected at the time it was built, and when there is none then to the pitch of the earliest roof. Where lead is taken off it ought in all cases to be replaced. Flat roofs are by no means always to be condemned.

General rule as to new ones.

All old work, though of various dates, to be preserved.

"11. Ancient buildings will generally be found to have been altered at various periods; when this is the case, the whole of the old work should be preserved and exposed to view, so as to show the history of the fabric with its successive alterations as distinctly as possible. This may often be accomplished by showing all the stone and rubble work internally, and leaving it unplastered.

Monuments, effigies, &c.

"12. In no case should anything be done to monumental effigies, brasses, sculpture of figures and foliage, or other ornamental work, beyond carefully cleaning, or resetting them if necessary, and taking care that they shall be protected from further injury and restored, where requisite, to their original place. In all church restorations one main object should be to get rid of modern additions put up without regard to architectural propriety; but on this account the church restorer should not set up an ideal model, but regard the productions of every age with as much respect as is compatible with the restoration and use of the building. Still, if monuments deface good old work, they should be refixed in some spot where they can mutilate nothing.

Screens to be retained in their old positions.

Fragments and curiosities generally.

"13. Mediæval chancel screens and stalls should on no account be moved from their old place, but be carefully restored. They seldom present any obstruction to sight or sound.

"14. Where curiosities, fragments of sculpture, or wrought stone or woodwork, of tiles or glass too small for re-use, are discovered in the course of the work, it is desirable that they should all be carefully kept in some case or chest in the church, arranged and labelled with a short description of their history. This case should be under lock and key. Care should be taken that the architect's specification gives the contractor no claim upon any such things as old materials.

Historical value of ancient buildings.

"15. In the above suggestions it has been assumed that the promoters of the work have a proper appreciation of what is due to an ancient building, and are anxious to carry out its restoration in the most conservative manner possible; such, however, is unfortunately not always the case. The promoters of restorations, whether clergymen or laymen, are sometimes more bent upon carrying out new works than preserving old; it cannot therefore be too strongly insisted upon, that in dealing with an ancient church or other building, the object should be not simply to put it in good repair, but to preserve

it as an authentic specimen of the ancient arts of our country. Every old building has an historical value, and it should be remembered that this is gone when its authenticity is destroyed.

"The duty therefore of all those having charge of ancient buildings should be not so much the renewal of whatever remains as its preservation; and this should embrace every portion of original work which it is in any way possible to save, for it must be remembered that new work is of no value or interest excepting so far as it serves to preserve the ancient design, and that no interest will ever be attached to it unless original parts remain to attest its authenticity.

Duty of those in charge of them to see to their preservation.

"There is ample scope for original design in additions which are necessarily made to the size of old buildings, and in these it is usually best to allow the architect to be independent. His work will then have its due historical value; whereas, if he only makes a very good copy of the old work to which he is adding, great confusion will be felt hereafter as to which part of the work is old and which modern.

"16. A vigilant guard should be kept against the indulgence of individual fancies for or against particular features or styles; and especially against the theory sometimes held, that a restored church must be purged of all features subsequent to some favourite period. All such ideal notions are in the highest degree dangerous, and have rendered many a restored church actually worthless as an historical monument.

Guard against individual fancies.

"17. The utmost care should be given to the selection of an architect. One who is fit to be intrusted with the reparation of an ancient edifice should in the first place be a man thoroughly conversant with the architecture of which it is an example. He should be both an artist and an antiquary; and if it is a church he has to deal with, he should have a thorough understanding and respect for its ritual uses. More than this, however, he should have a full appreciation of the value of an ancient monument, and a wholesome dread of infringing upon its authenticity, though fully able, if additions are necessary, to carry them out in the old spirit. He should be a man of sufficient decision of character to enable him to cope with any attempts which may be made to lead him into a departure from a true conservative course.

Care in selection of architect.

"18. In vain are all the efforts of central or diocesan architectural or archaeological bodies, with their several visits to buildings of historic interest, if those having charge of such precious remains do not cordially embrace such rules as are here laid down for their conservation. They embody principles which it is impossible to controvert, and the neglect of which has been the cause of many districts being robbed of their antiquities through rash and unskilful operations. Most earnestly, therefore, would we impress upon influential landed proprietors, the clergy, churchwardens, and others, the responsibility which rests upon them to resist all needless destruction of ancient work, and to seek competent and professional aid in cases of interference with an ancient building. Questions of considerable embarrassment constantly arise in connection with edifices of mixed dates, involving constructional and chronological difficulties, points requiring the judgment of the most experienced architect and antiquary.

Importance of these suggestions.

Necessity of competent professional advice.

"19. Vigilance is required to stop injuries to ancient buildings; the utmost watchfulness should be shown by those residing at or near the spot where even well-considered works are in operation, to see that they are really executed in a conservative manner. However frequently the architect may visit the works under his superintendence, he cannot at all times prevent his orders being disobeyed; and a daily and almost hourly inspection is often necessary. Intelligent interposition will always be welcome to a zealous architect, and by gaining time will often prevent irreparable mischief. Local lovers of antiquities, ecclesiologists, and antiquaries will always do good service by carefully watching works in progress in old buildings:

Watchfulness required on the part of local authorities.

General  
remarks.

"20. The foregoing suggestions and remarks have been drawn up with more special reference to the restoration of churches: the same spirit ought to actuate those who have the care or ownership of ancient civil or military buildings, as from their comparative rarity these are even more valuable as historical monuments than are our churches.

**"HINTS TO WORKMEN ENGAGED ON THE REPAIRS AND RESTORATIONS OF ANCIENT BUILDINGS.**

*Excavator.*

"In making excavations in or about an ancient building, be careful to preserve every fragment of wrought stone, tiles, or other ancient objects, which you may meet with.

"If you find old foundations, bases of pillars,—ancient tombs, stone coffins,—pavements,—or other work, which appears to be in its original place, do not remove, but carefully expose it to view, that proper notes may be taken of it, in order that, if possible, it may be left permanently in its place.

"In making drains or excavations round old buildings, do not cut off any of the projecting footings, however rough, and be careful how you expose them, unless they are examined and underpinned by the mason. Do not permanently expose to view or to the air, work which clearly was not intended to be so exposed.

"See that your drains are so managed as to draw the water *from* the foundations, not *towards* them, as the drains round churches often do.

*Mason.*

"If directed to clean off whitewash or paint from internal or other stonework, recollect that the object of doing this is to *bring to view* the original surface, not to *destroy* it. You must, therefore, avoid the use of the tool, and study what is the best way of removing the whitewash without in any degree disturbing, much less removing the ancient surface. Remember that the mode of tooling or working the ancient stone is a subject of interest and curiosity, and that the old tool-marks must therefore not be disturbed; more especially does this caution apply to early Romanesque work, where the very coarseness of the stone and rudeness of execution are important evidences of date. If indications of ancient colouring be found on the surface of the stone, they should be carefully preserved.

"The mode of removing whitewash depends much on the nature of the material. With some materials nothing is so good as the Manchester card, but in each case experiments should be tried to ascertain the best mode. *It is better to leave the whitewash wholly or partially on the stone, than to use any tool which would disturb the surface of the stone itself;* for it is far better to have the old surface with the whitewash than not at all.

"When the removal of plaster shows the marks of ancient string-courses, weatherings, windows, &c., &c., do not conceal these again, nor yet tool them off: indeed, as a general rule, *no tool should be used on the surface of ancient stonework.*

"In removing broken or decayed work, do not take out any but such as is so far gone as to have lost *all* its original form; better have broken or half-decayed original work, than the smartest and most perfect new work.

"Especially avoid using a brush with colours to harmonize the new and old work; the old work should be left in all its characteristic tone, and no attempt should be made to harmonize the hue in tint.

"Never remove or clean the old mossy surfaces.

“ In obtaining the true sections of mouldings, &c., for new portions, the most scrupulous accuracy is necessary, as the more delicate features of old mouldings, &c., are often to be traced only in a few of the more protected parts. This ought to be done by the architect himself.

“ In taking down portions of walls, be most careful of any mouldings, or other wrought stone, found imbedded in them, and note *where* they were found, as the fragments have usually been stowed away near to their original site. If any windows or other features are found which had been before concealed, do not disturb them till seen by the architect. Encaustic tiles or other ancient paving should be preserved where found, when possible, and its patterns should guide the design of new paving. Ancient monumental remains are never to give way to new encaustic tile flooring, but are in every case to retain their old positions.

#### Carver.

“ The same principles as are laid down for the mason apply to the carver, but in a higher degree, inasmuch as ancient *carving* is still more valuable than ancient *masonry*. When engaged on an old building, bring your own talent and fancy wholly into subjection to the work in which you are engaged, and only seek to preserve and perpetuate the ancient design. Never attempt to dress up or restore old carving.

#### Plasterer.

“ If directed generally to remove the plastering, first examine it carefully by removing the whitewash here and there, and if it be found to contain old painting, &c., do not disturb it without calling the attention of the architect, clerk of works, or other parties capable of judging of it.

“ If it be absolutely necessary to take down the wall so covered with old painting, it might be preserved in the following manner. The backing of the wall might be carefully taken away, leaving only a thin piece behind the painting; this might then be backed up with cement, and pieces of large size enclosed in wooden frames. It might then be removed, and deposited in a museum.

“ As a general rule, ancient plastering should not be removed, but only repaired where necessary.

“ Let new plastering on old walls be *thin*, and carefully thinned off to meet the stone dressings, as in ancient work. All plastering should be of a kind suited to receive decorative painting.

#### Carpenter.

“ Do not be too ready to condemn an ancient roof, or other piece of timber work. Remember that it has a value quite independent of the cost of renewing it. An ancient roof, carefully preserved by splicing and other means, is infinitely more valuable than a copy of the same in new timber. Very serious defects may be repaired, if you view the roof as a thing of value, and apply your mind to ascertain the best way of *securing* and *preserving* it.

“ If you do not do this, very trifling defects may be made the excuses for destroying the finest ancient roof.

“ Do not, as a general rule, *take an old roof off* to repair it, but rather repair it in its place, *bay by bay*.

“ By a good system of tarpaulins or other means keep the roof dry during the operation.

“ Do not disturb ancient surfaces of timber, nor blacken old timber with oil or varnish.

“ **GENERALLY** (as directed to the mason) remember that your great object is *preservation* rather than *renewal*.

"Preserve with the utmost care all remains of coloured decoration on the woodwork.

*Joiner.*

"The same general rules apply.

"Preserve ancient seating in its proper place, if possible, and where practicable avoid removing it for repairs, except by special direction. Every remnant of old woodwork, of whatever description, should be carefully preserved, and, where possible, in its place : or if it has already been removed, should be brought back to its place, if possible.

*Glazier.*

"Be most careful in preserving ancient stained glass. Never remove it from the windows in which it is found (unless under special direction), but preserve it carefully in its place, however rough and imperfect, or however small the fragments.

*Painter.*

"Preserve all remnants of ancient painting, but do not attempt their restoration, unless under special direction.

*Smith.*

"Preserve all remnants of metal-work in their places, if possible.

*To Builders and Workmen in general.*

"Never forget that the reparation of an ancient church, or other remnant of ancient architecture, however humble, is a work requiring to be entered upon with totally different feelings from a new work, or from the repairs of less ancient buildings.

"The object is not simply to put the work in good repair, but to *preserve* and *perpetuate* an authentic specimen of the ancient arts of our country. Every ancient building has an historical value ; and though you may feel that its state of repair would at first sight suggest its renewal, or that you could execute the work better anew, never forget that all its value is gone when its authenticity is destroyed, and that your duty is not its *renewal*, but its *preservation*.

"Be careful, therefore, never lightly to condemn an ancient work as being too far gone to be preserved ; as every such object destroyed is a national loss.

"By authority of the Council,

"JOHN P. SEDDON,

"CHAS. FORSTER HAYWARD, } *Honorary*

*Secretaries.*

"March, 1865.

"(Copies of this Paper can be procured of the Librarian, at the Rooms of the Institute, 9, Conduit Street, Regent Street, at 2s. per dozen, or 2d. each.)"



## ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Tuesday, June 13: present, A. J. B. Beresford Hope, Esq., the President, in the chair, the Hon. and Very Rev. the Dean of York, Vice-President, Edward Akroyd, Esq., F. H. Dickinson, Esq., J. F. France, Esq., the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. G. H. Hodson, W. C. Luard, Esq., the Rev. H. J. Matthew, T. Gambier Parry, Esq., the Rev. W. Scott, the Rev. J. H. Sperling, and the Rev. B. Webb.

The Count Melchior de Vogüé was elected an Honorary Member, and Charles Gray, Esq., 8, Adam Street, C. H. Hayward, Esq., 22, Westbourne Place, Eaton Square, and the Rev. G. R. Mackarness, Ilam Vicarage, Ashbourne, were elected Ordinary Members.

Mr. Slater exhibited to the committee a water-colour interior view, and an exterior perspective, of S. Peter's, Edinburgh, as enlarged and completed. It was agreed to give the latter as an illustration in a future number of the *Ecclesiologist*. The committee also examined Mr. Slater's designs for the new church of Christ Church, Boodle, near Liverpool; Mr. Slater mentioned that the old half-timbered Town-hall at Market Harborough had been restored as a grammar-school.

Mr. Gambier Parry described the exact condition of the roof of the nave of Ely cathedral, now that his paintings were finished. He also laid before the committee a cast in plaster from the mould of a small crucifix which was lately found imbedded in the wall in the Romanesque chancel-arch of Pirton church, Worcestershire, after the removal of numerous coats of whitewash. It seems probable that one of the masons made an impression upon the plaster of some crucifix in his possession.

The committee considered the papers lately issued by the Council of the Royal Institute of British Architects for the guidance of persons engaged in the restoration of ancient churches. An appeal for aid for the restoration of Heckington church was also considered: as well as a number of architectural wood-engravings submitted by Mr. J. H. Metcalfe, of 7, Percy Street; and letters, among others, from the Rev. W. H. Sewell, of Yaxley.

Mr. White exhibited to the committee his designs for the new church of S. Saviour's, Aberdeen Park, Highbury, (in which there was a question as to the position of the pulpit,) and also his designs for a new church at Merifield in the parish of Antony-in-East, near Tor-Point in Cornwall. The committee also inspected that gentleman's designs for a tomb at South Benfleet, Essex, for restorations at Cornwood and Longparish churches, and of the chancel of Bradford church in North Devon: for a new parsonage at Tinstock, Oxfordshire; for a school at Barknell, Oxfordshire; for an addition to the master's lodge at Marlborough College, and for several memorial brasses.

Mr. Burges showed the committee an exquisite wine-flagon (secular) and two jewelled chalices executed under his superintendence. The committee further examined a design by Mr. G. R. Clarke for a new



church at Maidenhead (which much needed amendment); Mr. Bodley's designs for the fine church of S. Salvador, Dundee; the designs for the restoration of S. Peter's, Rowstone, Herefordshire, by Messrs. Elmslie, Franey, and Haddon, of Hereford and Malvern; also the designs by Mr. Hodgson Fowler, for new churches at Haswell, Durham; Sykehouse, (near Selby,) Yorkshire; and Leadgate, Durham; and the designs by Mr. Brooks for the schools of S. Columba, Haggerston, and for altar candelabra for the church of S. Mary, Haggerston.

A curious piece of ancient needlework, preserved in the church of Upwell S. Peter, near Wisbeach, was exhibited by Mr. C. E. Giles.

Thanks were received from the Royal Institute of British Architects for the *Ecclesiologist* of 1862, 1863, and 1864; and for a collection of architectural books, pamphlets, &c., which had previously been deposited by the Ecclesiological Society with the Architectural Museum at South Kensington.

It was agreed to repeat the Colour Prize under the same condition as last year.

The Annual Report was then considered and adopted: and it was agreed to recommend, as the original members of the new committee, the following six gentlemen, the Rev. W. Scott, J. F. France, Esq., the Rev. B. Webb, the Rev. H. L. Jenner, Edward Akroyd, Esq., and F. H. Dickinson, Esq.; and, as auditors for the ensuing year, Alfred Baldwin, Esq., of Stourport, and W. H. M. Ellis, Esq., of Monkton: also the Ven. Archdeacon Freeman (of Exeter) as a Vice-President.

#### ANNIVERSARY MEETING OF THE ECCLESIOLOGICAL SOCIETY.

THE twenty-sixth anniversary meeting of the Society was held at 9, Conduit-street, Regent-street, on Wednesday, June 14. Among those present were Sir Charles Anderson, Bart., the Rev. S. S. Greatheed, the Rev. T. Helmore, Mr. J. F. France, Treasurer, the Rev. B. Webb, Hon. Sec., the Rev. H. L. Jenner, Hon. Sec., the Count M. de Vogüé, the Rev. George Williams, Mr. J. West Hugall, the Rev. H. J. Matthew, Mr. Joseph Clarke, Mr. Edwin Nash, Mr. E. Richardson, Mr. Walter Cocks, Mr. J. L. Rutley, Mr. G. E. Street, Mr. W. Slater, Mr. R. H. Carpenter, Mr. J. H. Hakewill, Mr. M. J. Lomax, Mr. J. R. Masters, Mr. W. Burges, Mr. J. H. Parker, Mr. R. J. Withers, Mr. F. B. Pearson, Mr. William White, Rev. E. J. Bell, Mr. A. Heales, Mr. H. J. Slade, Mr. Ash, and many ladies.

The chair was taken by the Rev. W. Scott, Chairman of Committees, who said he had been most unexpectedly called upon to fill that position under very melancholy and personally distressing circumstances. It might be known to them that their excellent President, Mr. Beresford-Hope, had suffered a great loss in the person of his brother-in-law, Lord Cranborne, who had been suddenly taken off in the course of the day. Mr. Beresford-Hope was, consequently, unavoidably absent; and being called upon to occupy that gentleman's place, he had to ask their indulgence for the inefficient way in which he should discharge the duties. He must also ask for their sympathy to

their friend the President, in the dispensation which had so mysteriously fallen upon him and the respected family of his wife. His first duty would be to call upon the Honorary Secretary (the Rev. B. Webb) to read the Report.

The Rev. B. Webb complied, as follows :

“THE committee present to the meeting this evening the Twenty-sixth Report of the Ecclesiological Society. They have again to congratulate the members on a year of average progress, and on the continued propagation of better principles of design in almost every branch of art and manufacture.

“Beginning their retrospect, as usual, with a notice of those whom the hand of death has removed since the last anniversary, the committee have to express their sincere regret for the loss of the Rev. C. H. Hartshorne and Mr. Charles Winston. Neither of these gentlemen was a member of the Ecclesiological Society, but each in his own way had laboured earnestly and successfully for the common cause. In the death of Mr. Markland, of Bath, we recognise not only a public loss, but that of a personal friend and fellow-labourer. A frequent contributor to the *Ecclesiologist* on musical matters, Mr. Lyndon Smith, of Leeds, lost his life last winter in saving a drowning person. The death of the Duke of Northumberland, as a most munificent church builder and church restorer, may also be chronicled in this place. Although we may regret that the exterior of Alnwick Castle has been re-cast in the architecture of Italy, yet there cannot be two opinions on the services of the late Duke to the highest interests of art, while the munificent expenditure which he bestowed on all the parishes in his patronage will attest his high personal character and pious devotion to the interests of the Church. We may at the same time pay a tribute to the memory of one who with lesser opportunities exhibited both zeal and assiduity in the same good work, the late Duke of Newcastle. We must also notice the death of Mr. Charles Kemp, of Sydney, an honorary member of this Society, whose practical work as a staunch supporter of the sumptuous and upon the whole satisfactory cathedral of that important city deserves especial mention. The last week has also been marked by the loss of one of the most promising of that band of enthusiastic young architects who have devoted themselves to the practice of sound ecclesiastical art. Our regret at Mr. Lightly's premature decease is unfeigned.

“It will be sufficient to say on this occasion that the Society's colour prize for 1864 was offered for a circular *plaque* of nine different colours of transparent enamelling executed on silver. A first prize, of £7, was adjudged to Mr. H. de Koningh; and a second, of £3, to Mr. F. Lowe. Mr. Ruskin having this year also consented to offer an additional prize for opaque enamels on copper, your committee have agreed to repeat their prize for transparent enamels (the president's additional prize being added to our own) for 1866. Mr. Ruskin, Mr. J. C. Robinson, and Mr. Burges will again join the committee in adjudging the prizes.

“Your committee have had less direct communication than usual

with foreign ecclesiologists during the past year ; though the ordinary exchanges of periodicals have taken place. They may mention however a visit from Mr. Ernst Jacobsohn, architect, of Stockholm, deputed by the Swedish government to examine and report upon the revival of Gothic architecture in England. Dr. Grossmann, of Grimma near Leipzig, has also corresponded with the Society on an ecclesiological exhibition held at Hohenstein in Saxony. Here it may be mentioned that a competition for the best design for a parish church, offered by the Belgian Guild of S. Thomas and S. Luke, was won by Mr. W. C. Brangwyn, an English architect. Your committee welcome the presence this evening of the Count Melchior de Vogüé, the distinguished investigator of the ancient Syrian cities and churches, and of the topography of the Temple. They have had great pleasure in electing him an honorary member of the Society.

“ Undoubtedly the chief ecclesiological publication of the year is Mr. Street’s beautifully illustrated volume on the Pointed Architecture of the Northern part of Spain. Mr. Pullan’s work on Byzantine Architecture, in which he was assisted by M. Texier, is another very important addition to architectural literature. Mr. Burges has published his Lectures, endowed by Mr. Cantor, under the auspices of the Society of Arts, on Art applied to Industry, and has made some progress with his projected volume of architectural sketches. Mr. Paley’s Manual of Gothic Mouldings has gone into a third edition. We must notice also the Rev. J. Puckle’s Church and Fortress of Dover Castle. Mr. C. W. Strickland, a former member of our committee, has published an useful essay on Cottage Construction and Design. Professor Kerr’s work on the English Gentleman’s House must also be noticed. The Count de Vogüé’s sumptuous publication on the Temple of Jerusalem, and Mr. Fergusson’s Lectures on the Holy Sepulchre, must have great influence on one of the most important controversies on ecclesiastical history and antiquities. The Architectural Photographic Society continues its useful labours. Among foreign works the Cavaliere De Rossi’s first volume of his *Roma Sotterranea* is one of the most important that has fallen under our notice. Two important works on Spanish Antiquities and Church Furniture and Decorations are in progress—the *Monumentos Arquitectonicos de España*, published at the expense of the Government; and the *Iconografia Española*, by Don Valentin Carderera.

“ The question of the preservation of ancient buildings has been warmly debated during the past year. We have reason to hope that the debate at our own anniversary last year was instrumental in saving the fine parish church of S. Mary, Cheltenham. Unfortunately the universal remonstrances of architects and archæologists were unavailing to save the church at Heston. The curious roodscreen at Flamborough, in Yorkshire, was saved, almost by accident. Great, and we are glad to say successful, efforts have been made to save the curious building known as Colston’s House, in Bristol, from menaced destruction. This is the place to notice with commendation the useful papers of General Advice to promoters, and Hints to workmen on the subject of the Conservation of Ancient Monuments and Remains, put forth by

the Royal Institute of British Architects. This subject, which is perhaps the most important one of the day, will be proposed for further discussion at this present meeting.

“ We now proceed to notice in order the principal new churches of the year. The new cathedral of Cork by Mr. Burges, and Tuam cathedral by Mr. Deane, are advancing, the former being carried out upon a larger scale than was at first contemplated. We are sorry, however, that the deficiency of funds has made the progress at Tuam slower than it would otherwise have been. S. John's College chapel, Cambridge, by Mr. Scott, is approaching completion, with the additional grandeur of the western tower, contributed by the munificence of Mr. Henry Hoare. By the same architect are S. Andrew's, Hillingdon, Middlesex, and S. Stephen's, Lewisham, Kent. Mr. Street has finished the School Chapel at Uppingham, and has in hand S. John's, Torquay, and All Saints', Bristol. The steeple of his church of SS. Philip and James, Oxford, has been completed; and he is adding a detached tower and spire to All Saints', Boyn Hill, Maidenhead. The chancel of Bournemouth church is finished: and the memorial church at Constantinople is making good progress. He has also designed an English church for Genoa; besides new churches at Warminster, Eastbourne, Fawley, and Teddington. We hear too that he is likely to complete the great church at Leamington at a cost of £20,000. Mr. Bodley has designed a cathedral for Tasmania, and has completed S. Wilfrid's, Hayward's Heath, and S. Stephen's, Guernsey, and prepared the design for S. Salvador's, Dundee. Mr. White has finished S. John's, Masborough, Yorkshire, and S. Stephen's, Reading, and has designed churches for S. Saviour's, Aberdeen Park, Highbury, and for Merifield in Cornwall. A very successful little church, S. Sebastian's, Wokingham, has been completed by Mr. Butterfield. Mr. Woodyer has built S. Paul's, Wokingham, a sumptuous structure, and S. Paul's, Langley Bury, Herts. By Mr. Ferrey we have new churches at Pett, near Hastings, and Cefn, near S. Asaph, the latter with vaulted chancel and apse. Mr. P. C. Hardwick's church at Newland, Worcestershire, must be here mentioned. Mr. Withers has in hand S. Michael's, Hull, besides his imposing church of the Resurrection at Brussels, and a little English chapel at Wildbad. Mr. Slater has finished S. Peter's, Edinburgh, and his chapel of S. John's College, Hurstpierpoint, awaits consecration. Mr. Crossland has in hand two churches at Middlesborough, S. Chad's and S. Mary's, and has finished his church at Copley, near Halifax. Mr. Brooks is building S. Saviour's, Hoxton, and two churches, those of S. Columba and S. Michael, in other parts of Shoreditch parish:—all of which may be traced back to the re-edification of S. Mary's, Haggerston, and the Church revival in the whole district which has followed upon that important work. All Saints', Windsor, and S. Mary's, Aberdare, both by Mr. Blomfield, must be noticed; and two of the Duke of Northumberland's churches, S. Peter's, North Shields, and S. John's, Percy Main, both by Mr. Salvin. Mr. R. Hodgson Fowler has designed churches for Leadgate and Haswell, Durham, and for Sykehouse, Yorkshire. Mr. T. H. Wyatt has designed the church of S. Bartholomew, Dublin, and Mr. R. R.

Rowe that of S. Matthew, Barnwell, in Cambridge. A good church has been built at Allithwaite, Lancashire, by Mr. E. G. Paley, and Holy Trinity, at Bury, in the same county, is by the same architect. S. Saviour's, Pimlico, by Mr. Cundy; S. Saviour's, Clapham, by Mr. Knowles, noticeable for its square central tower; Christ Church, Mayfair, by Messrs. Francis; and S. George's, Campden Hill, Kensington, by Mr. Keeling, are other new Gothic churches in London. The two last-named churches are below the present level of church architecture: and with them we must class a church built at Hanworth, Lincolnshire, by Mr. Croft. The Rev. J. Medley, a son of the Bishop of Fredericton, has designed a good timber church for New Brunswick. To Mr. Thomson has been entrusted the unusual task of designing a Byzantine church in Welbeck Street for the use of the Russian Embassy.

"Our list of Restorations is as usual a long one. Of the munificent but in many respects unhappily questionable restoration of S. Patrick's, Dublin, we have already sufficiently spoken. Kilkenny cathedral is under the hands of Mr. Deane. The cathedrals of Worcester, S. David's, Ely and Salisbury; S. Mary's, Beverley; Great S. Mary's, Cambridge; S. Peter's, Old Windsor; Boxgrove Priory church; Tewkesbury abbey; Holy Trinity, Hull; S. James', Bury S. Edmund's; Grantham; Oundle; and the curious ancient church of S. Paul, Jarrow, Northumberland; are either finished or in progress under Mr. Scott. Mr. Scott, in conjunction with Mr. Slater, is completing the spire of Chichester: and the latter gentleman, who is now in partnership with Mr. Herbert Carpenter, has completed the restoration of Calne, Wiltshire. S. Bartholomew's, Smithfield, under Professor Hayter Lewis and Mr. Slater, is making slow, but on the whole satisfactory progress. Christ Church Priory and Romsey Abbey church are being restored by Mr. Ferrey. Austin Friars church has not only been restored, but re-arranged for its present tenants, by the late Mr. Lightly, who has also finished S. Andrew, Thursford, Norfolk. Mr. Butterfield has in hand S. Cross, Winchester, and has finished Bacton church in Suffolk. Manchester cathedral is at last being completed by the rebuilding of its tower at the expense of Miss Atherton. The Savoy chapel, damaged by fire last autumn, is being repaired at the Queen's expense (as Duchess of Lancaster) by Mr. Smirke. Mr. Street's list of Restorations comprises the following churches, Luton, Bloxham, Witney, High Wycombe, Swavesey, Gresford (Denbigh), Burnham, Shepton Beauchamp, and Monks' Risborough. Mr. Street has also finished Isleham church, Cambridgeshire, and Mr. G. Godwin that of S. Mary, Standon, Herts. S. Andrew's, Heckington, is about to be restored thoroughly, by a local architect, Mr. Kirk, of Sleaford. We may notice also the completed restoration of S. Nicholas', Great Yarmouth, by Mr. Seddon; those of S. Mary's, Horsham, by Mr. S. S. Teulon; S. Andrew's, Watford, by Mr. Talbot Bury; Crayke, Yorkshire, by Mr. E. G. Paley; Birchington, Kent, by Mr. Beazley; Cavendish, Suffolk, by Mr. White; Haddenham, Bucks, by Mr. D. Brandon; S. Mary's, Haverford West, by Mr. Giles; Elmswell, Suffolk, by Mr. Withers; the tower of S. Clement's, Sandwich, by Mr. Clarke; Cheddleton, Staffordshire, by

Mr. G. G. Scott, Jun.; S. Mary's, Reading, by Messrs. Clacy; Sibbertoft, Northamptonshire, by Mr. Law; Kendal church, Westmoreland, by Mr. Crowther; and Thorverton, Devonshire, by Mr. T. H. Elliott. Unfortunately, nothing more has been done about the restoration of the Westminster Chapter House.

"If we may make a separate head of 're-castings' or decorations of non-Gothic buildings, we shall begin with S. Paul's cathedral, in which a mosaic of Isaiah designed by Mr. Stevens and executed by Dr. Salviati has been applied to one of the spandrels of the dome; another of one of the Evangelists to be designed by Mr. Watts will immediately follow, and there are good hopes that the eight spandrels may before very long be filled with the major prophets and the evangelists respectively designed by those two artists and executed by Dr. Salviati. The able and effective refitting of the eighteenth century chapel of Worcester College, Oxford, by Mr. Burges, calls for a more detailed notice than we are able to give it in this place. S. Edmund the King, Lombard Street, originally one of Wren's less successful buildings, a mere large room in fact, has been admirably refitted by Mr. Butterfield, who has very successfully re-cast and adapted the woodwork to a correct plan of arrangement. We cannot say as much for the changes which have been effected at S. Mary's, Aldermanbury, by Mr. Woodthorpe. Mr. S. S. Teulon has 're-cast' the pseudo-gothic church of S. Luke, Berwick Street, Soho. Mr. Trubshawe is converting Bombay cathedral into a really cathedral-like aspect from being a mere modern church of the most debased pseudo-classical character. Mr. Scott's re-casting of King's College chapel, London, into a quasi-Byzantine style has been successfully completed.

"Of Decoration as applied to Pointed buildings Mr. E. M. Barry's costly and beautiful interior of S. Stephen's Lower Chapel in the Palace of Westminster is by far the most successful and important example. The painting respectively contributed by Messrs. Clayton and Bell and Mr. Crace is unusually good. Dr. Salviati is introducing his mosaic from designs by Messrs. Clayton and Bell with much effect at Wolsey's Tomb House in S. George's, Windsor, which is as all know being decorated as a memorial to the Prince Consort. Baron Triqueti has also been called in to decorate this chapel with a series of his incised tablets. We shall be anxious to observe the result. Mosaic is also being successfully manufactured by other artists,—Messrs. Heaton, Butler and Bayne; Messrs. Harland and Fisher; and Mr. Jesse Rust. The first of these firms has made a mosaic reredos for Chester cathedral under Mr. Blomfield's superintendence. The completion of the painting of the roof of the nave of Ely cathedral by Mr. Gambier Parry must also be noticed with high commendation.

"Under the head of Painted Glass there is not much to report, beyond the exhibition of works of the principal glass-artists at South Kensington last year and the more recent exhibition of the late Mr. Winston's sketches which formed the subject of an instructive lecture by Mr. Gambier Parry. The competition, for which six candidates entered the lists, for the designs of a painted window to be placed in the staircase of the permanent South Kensington Museum, has lately



been decided in favour of one of the students of that institution. Mr. Holiday's cartoons for the windows of Worcester College chapel, Oxford, executed by Messrs. Lavers and Barraud, deserve notice. The Glasgow glass, now nearly completed, has been reviewed carefully as a whole in the *Ecclesiologist*. Messrs. Hardman have despatched to Sydney the series of windows executed for its cathedral. Their glass in S. Stephen's Chapel is very successful.

"Of Sculpture we have again little to say in the way of commendation. Mr. Armstead has in hand reredoses containing sculptured groups for Westminster Abbey and Great S. Mary's, Cambridge; Mr. Forsyth has completed one for Prestwich church, near Manchester, one for S. Paul's, Wokingham, under Mr. Woodyer's superintendence, and a font for Bombay cathedral; Mr. Philip has executed the Lichfield cathedral reredos, and Mr. Earp that for S. John's, Torquay. Of the sculptured tombs that have fallen under our notice none deserve a special mention.

"In Metal-work Messrs. Cox have executed some elaborate wrought iron gates for Bombay cathedral from Mr. Digby Wyatt's design. Messrs. Hardman have in hand a metal screen for S. Andrew's, Wells Street, designed by Mr. Street. A monumental brass to the memory of Sir Charles Barry has been laid down in Westminster Abbey. A brass, designed by an amateur to the memory of the late Dr. Chambers, is one of the best that we have seen.

"Having noticed the churches, we now proceed to review the other buildings of the year. Mr. Hardwick's almshouses at Newland, near Malvern, have been finished. Mr. Street has designed very extensive buildings for the Nursing Sisters of S. Margaret's, East Grinstead, and has enlarged the Middle Class School at Bloxham, Oxfordshire. He has also built parsonages at Great Marlow, and at Stone in Kent. Messrs. Slater and Carpenter have in hand S. Saviour's school at Ardingly, Sussex. Mr. White has made additions to the Master's Lodge at Marlborough College. A large college in Gothic has been built at Malvern by Mr. C. F. Hansom, who has also in hand similar buildings for the college at Clifton. There is a picturesque school designed by Mr. S. S. Teulon in Gloucester Street, Queen Square, Bloomsbury. Brecon College, by Messrs. Prichard and Seddon, has been, we believe, completed. Mr. Waterhouse's Manchester Assize Courts have grown (we are glad to say) in public esteem. This gentleman is commissioned to design the new building for the Cambridge Union Society, as well as the new University Club-House in S. James's Street, and a large mass of buildings, designed by him in a modification of Italian Gothic, is nearly completed in Lombard Street and Clement's Lane, which deserves the study of those who doubt the applicability of Pointed to modern practical life. Mr. E. W. Godwin has finished his Pointed town halls at Northampton and Congleton; and Mr. Crossland has won, in competition, the prize for a most sumptuous Gothic town hall at Rochdale. Mr. Scott has designed the Albert Institute, in the Gothic style, for Dundee. Fettes College, in Edinburgh, is being built in Gothic by Mr. D. Bryce. The Strand Music Hall, by Mr. Keeling, is now finished, but its exaggerated style is to be regretted. A mansion in the Pointed style, of unusual merit, has been designed by



Mr. R. W. Drew, at Leigh Park, near Havant, in which the hall is made a very marked feature. Another Gothic mansion, Clervaux House, Hants, has been designed by Mr. J. P. Jones; and Mr. Blomfield has built some shops and warehouses in this style for Messrs. Heaton, Butler, and Bayne, in Garrick Street, Covent Garden. We wish that the new palatial structures in various parts of London, especially the City, were designed in a more distinctively Gothic style. With the exception of Mr. Waterhouse's building, those which have risen in Lombard Street are in various forms of Italian. Some imposing hop-warehouses in the new Southwark Street deserve notice in this place. The huge hotels at Charing Cross and Langham Place have borrowed their sky line and many of their details from Gothic, the former being due to Mr. E. M. Barry, and the latter to Messrs. Giles and Murray. We look with deep interest and some anxiety to the choice that must soon be made of an architect of the new Law Courts, or Palace of Justice, in London. The new Exchange at Birmingham must here be noticed as a remarkable instance of the growth of a taste for Pointed architecture in our large towns. We hear of a good design by Mr. Scott for Beckett and Co.'s bank at Leeds, and of some warehouses in the same town by Mr. Ambler. The Wedgwood Memorial Institution at Burslem, for the façade of which Mr. Edgar won the first place with a Renaissance design, is after all being carried out by that gentleman in Italian Gothic, constructional ceramics forming its distinctive feature. Of the progress of the Gothic Houses of Parliament at Sydney and Ottawa we have no information. At Bombay a large hospital is rising, designed in a quasi-Gothic style by Mr. T. R. Smith. The design by Mr. Cuypers for the picture gallery at Amsterdam, of which we published an engraving, has been unfortunately set aside.

"Other works of interest, such as Mr. E. M. Barry's new Charing Cross, and Mr. Robson's Neptune Fountain at Durham, must not be forgotten. Of restorations, that of the Guildhall, London, by Mr. Horace Jones, is making satisfactory progress: we say this on the understanding that the present scheme, which does credit to the public spirit of the citizens of London, includes the removal of Dance's hideous sham Gothic screen which forms the entrance from King Street. Mr. Scott has nearly completed (we believe) the restoration of the Market Cross at Winchester.

"The continued success of the Ladies' Embroidery Society must also be mentioned. Messrs. Frank Smith have executed a good design, by Mr. Blomfield, for an altar-cloth for the chapel of the Radcliffe Infirmary at Oxford. A large dossal has been designed by Mr. Street for S. Mary, Greenhithe.

"Not much intelligence has reached us about foreign ecclesiological progress. The remarkable exhibition of Church ornaments held at Mechlin last autumn was of deep interest. We hear that M. Boileau, the architect of the church of S. Eugène, Paris, has lately built a church at Vesinet, near S. Germain, entirely of iron and concrete. The destructive restorations which are being perpetrated at Rome by the Pope are most deeply to be regretted, and we are glad that Mr.

Parker proposes to call attention to them. Unhappily Mr. Haussman, who is the dictator of improvements in Paris is a confirmed anti-Goth : accordingly the new churches there are all Renaissance buildings, capped with the regulation dome. It is to be hoped that the competition for the New Houses of Parliament at Vienna will result in a Gothic triumph, and that the extensive building operations consequent on the dignity which Florence has reached will not convert it into an insipid new French town. It is a noteworthy fact that several leading English architects are at this moment engaged on large works in Italian cities.

“ Among questions of growing interest and importance may be mentioned that of the best position of the organ or organs in cathedrals. The Dean of York has solved the difficulty by placing a second organ in the north aisle of the nave of the minster. A controversy is in progress as to the position of the organ in Worcester Cathedral. Another problem is the best method of using the mosaic materials which are now available, and generally of ornamenting church interiors with imperishable polychrome, ceramic or otherwise.

“ In conclusion we may express our satisfaction at the activity and prosperity of the numerous architectural and archæological societies in alliance with ourselves. It is not without gratification that we record the election of our own President as the President for this year of the Royal Institute of British Architects.”

The CHAIRMAN said, as a bystander, he had the advantage of watching the progress of the Society from its literary and artistic point of view, rather than as an efficient and scientific partner in its work, and he could not help saying how great a debt was due to the Society. They saw what the architecture generally of the country now is. There is almost now nothing to condemn. A bad church is so thoroughly an exception, that even those which are condemned are spoken of with halting dispraise. He thought it would be almost impossible to discover such churches as those to which the attention of the Society was originally directed. It must, therefore, be some satisfaction to the founders of the Society to look at the state of church architecture in this country at the present moment. Indeed, we had rather to curb excessive zeal than to stimulate and spur on the old apathy and indifference in respect to church architecture. There is such a perfect fury for re-edifying and restoring old buildings that the complaint now is that in the name of restoration actual destruction is taking place. So far as it went this indiscriminate passion for churches is certainly a favourable aspect of the whole thing ; and we must all feel it is no small testimony to the success of art generally that a reverent and an honest care, though perhaps a mistaken one occasionally, is felt for the preservation of our old, and more especially of our religious, structures in this country. With these few words, he hoped some gentleman would move the adoption of the Report.

Sir CHARLES ANDERSON moved the adoption of the Report.

Mr. WALTER COOKS, in seconding the motion, said he wished to throw out a suggestion which had long been on his mind. Unfortunately, music and architecture have been divorced so far as this Society is concerned.

In the great towns in England we have great choral meetings taking place every year. It had always seemed to him a disgrace to London that a great choral meeting should never have taken place, and he would suggest to the Society, which comprised so many members of the musical profession, whether between this and next year they might not devise some plan of having a great choral meeting in Westminster Abbey.

The Rev. H. L. JENNER said there had lately been a choral union established for the province of Canterbury, and that choral union proposed to hold a monster choral festival in the Cathedral of S. Paul's or the Abbey of Westminster.

The Report was received and adopted.

Mr. FRANCE, the Treasurer, read the statement of accounts, by which it appeared that the amount received during the half-year amounted to £166. 8s. 10d., and that the expenditure for the same period amounted to £73. 12s. 8d.; leaving a balance in hand of £92. 16s. 2d.

The adoption of the Treasurer's report was moved by the Rev. GEORGE WILLIAMS, seconded by the Rev. THOMAS HELMORE.

The following gentlemen were elected to serve on the Committee :—The Rev. William Scott, Chairman of Committees; J. F. France, Esq., Treasurer; Rev. Benjamin Webb, and Rev. H. L. Jenner, Honorary Secretaries; Edward Akroyd, Esq., and F. H. Dickinson, Esq.

Alfred Baldwin, Esq., of Stourport, and W. H. M. Ellis, Esq., M.A., of Monkton, Dublin, were elected auditors for the ensuing year.

The CHAIRMAN, in a complimentary speech, proposed that Archdeacon Freeman should be elected Vice-President of the Society. It was a matter of personal gratification to him to be able to salute him by the name of Archdeacon, a dignity which had been worthily conferred upon him by that noble-minded patriarch of the West, as he is somewhat sentimentally called, his esteemed friend the Bishop of Exeter.

The resolution was carried unanimously.

The CHAIRMAN said, the official business having come to an end, it remained to them, in the absence of the incisive remarks and the genial wit of one who ought to be occupying the chair, to carry on as best they could the subject of the evening—Restoration, Conservative and Destructive. The subject in itself is a delicate one, because the lines cannot be very severely drawn between what is true restoration and what is destruction. It would be very easy, of course, to lay down some general canons which, when you come to practice, very frequently break down; canons which might be constructed with equal plausibility to meet either view; canons which on one hand would speak for the practical advantages, as they are technically called, of making a building useful, simply ornamental, clean, and the rest of it; and on the other hand what to many might seem to be mere pedantic devotion to mutilated specimens of ancient art which were only valuable because they were ancient. All that might be said on one side, while on the other experts and those who are well skilled in art will tell you that it is something like sacrilege to interfere with the divine work of one whose

mind has been thoroughly impressed upon his work. All these considerations may have their influence upon different minds, while at the same time it is quite conceivable—at least, it seemed so to him—to carry out the principle of the protest against destroying under the name of restoring art to an undue and impolitic extent. For example, there must be much in ancient work which is purely of a mechanical character. It seemed to him that mere mouldings and shafts could certainly be restored and restored wholesale without any violation of the principle of true restoration. At the same time, to say this would not be saying that we have a right—to take an example from classical art—under the name of restoration to interfere with the divine works of Phidias, in which every stroke and every chisel mark represents his own mind. All these matters would be brought before them, and he could not do better than go to the fountain head at once, Mr. Parker, of Oxford, who has paid considerable attention to this matter, and who from his recent visit to Rome would be able to give them some information and perhaps some melancholy illustrations of the devastation which has been inflicted upon ancient works of art under the name of restoration, in the place which ought to be the metropolis of art.

Mr. PARKER was sorry to say that any report he had to make upon restoration in Rome at the present time could only be an unfavourable one. He was inclined to believe that the intentions of His Holiness are the best. He is the most amiable and excellent man that can be, and means to do everything that is right; but he is, unfortunately, surrounded by a set of architects as ignorant and as conceited as are to be found in Europe. The character of the restorations carried on in Rome during the last few years is exactly that of such as were carried on in England in the days of King George III. The architects of Rome at the present time are the personification of the churchwardens of the reign of George III. Christian art of every description has been destroyed, and is being destroyed wholesale. Since his former visit, five years ago, quantities of frescoes of the thirteenth and fourteenth century have been wantonly destroyed, and mosaics of every kind also. These persons profess openly that they consider no art after the fifth century as worth any notice; therefore, they ignore the existence of Christian art entirely. We all know that the history of art in Rome is different from that of any other place. It is of exceeding interest. You have two distinct schools, two distinct periods to notice. First, you have the gradual, slow decay of Pagan art during the first millennium of the Christian era, till you come down to the tenth century, when the only building you have is as debased as you can conceive; and the eleventh century, and the only dated building of that period is of herring-bone work. After that time, in the second millennium of the Christian era, Rome was always a century behind the rest of Europe. They did introduce, to a certain extent, our mediæval Gothic style, copying the style of England and France; but they had one great advantage which you have nowhere else. It was carried out by a single family for three generations, the Cosmati family, who flourished from the latter part of the twelfth century to the middle of the fourteenth. They carried out a great number of beau-

tiful works in Rome and its immediate neighbourhood ; and had the good taste to take the exquisite forms of the thirteenth century from England and France, and decorate them with the everlasting mosaics of Rome, such as you can get nowhere else. The tombs and other works executed by that family are unrivalled. He was sorry to say that their works are utterly neglected and despised in Rome. He himself saw a most beautiful porch, erected by that family, which has been wantonly and wilfully destroyed by an architect, who professed in the most public manner that his restoration would be the most conservative that it was possible to be, and that he would not pull down a stone where he could help it. Yet he walled up a door where it was wanted, and entirely destroyed this beautiful porch, which had an open colonnade on each side, on detached shafts, the bases and capitals having a ribbon mosaic round them—a thing perfectly unique ; yet that was destroyed, and the fragments of it were lying on the pavement of the cloister when he was in Rome in January. He happened to call attention to it rather warmly, and the fragments disappeared. He ordered photographs to be taken of them, but he was too late ; they were gone, and he did not know what had become of them. They pride themselves on carrying out the rules of Vitruvius. The remains of the interesting historical church of S. Paul, left after the great fire, were entirely destroyed ; and the architect prided himself that the present church of S. Paul is the most perfect carrying out of the rules of Vitruvius, forgetting that the rules of Vitruvius were laid down for a Pagan temple, and not for a Christian church. The ciborium in the old church is a beautiful work of the fourteenth century. It is true that it is preserved, but it is preserved in the most ludicrous manner, for they have built a temple over it ; they have treated it as a baby's toy, as it were, in the middle of the church, and built a Pagan temple over it. At the present moment, one of the most valuable works of art in Rome has been ordered to be destroyed. The last week he was in Rome he heard that His Holiness had decided it should go. The matter had been under debate all the time he was in Rome. At first the Pope said he could not afford it ; but at the last he heard that it was to be done. If this society had any influence in Rome, he hoped their influence would be exerted to preserve it, if possible—he meant the beautiful mosaic picture at the end of the church, behind the altar, of S. John Lateran. The whole of the end of that church, with the aisle round it, which is of the fourteenth century, is immediately to be destroyed, in order to enlarge the choir ; and they intend to make a pagan choir in order to correspond with a paganized nave, destroying every bit of historical interest in the church. That is to be the work of this summer. The same kind of thing has been going on everywhere. One church, with marble columns, has had all those columns enclosed in square brick piers. The same kind of thing may go on throughout ; and if some sort of influence is not brought to bear upon them, every vestige of Christian art in Rome will disappear entirely.

Mr. EDWIN NASH asked if an Archæological Society had not been established in Rome.

Mr. PARKER said, a British Archæological Society had been esta-

blished in Rome, partly under his influence. It was a very successful society. They had sixty members immediately. All the leading persons of the Catholic Church, as well as of their own community, joined them very readily. Monsignor Talbot was one of them. Unfortunately, the society incurred the displeasure of His Holiness, quite unintentionally on their part. He (Mr. Parker) gave offence to His Holiness. It was reported that he was poking his nose in every church in Rome. He certainly poked about everywhere; and among other places into which he poked his nose, was the earliest recorded Christian church in existence, a church of the second century. According to Baronius, the church was consecrated in the year 160 of the Christian era. This church, which is underneath one of the fourth century, is filled up with loose rubbish, which has been carted through the windows, done by order of the pontifical authorities in the time of Michael Angelo, when they first began their restoration of what they called classical art—but what he called Pagan art. He groped his way into this church on his hands and knees. He got permission to make passages in it, and find out what quantity of earth there was there. Having ascertained what was to be done, he applied for leave to have the earth emptied out; and it was decided that he should have the required permission provided it obtained the signature of His Holiness. When it came before him, His Holiness refused to sign it. He understood the reason of his refusal was, that a week or so before, he had spoken of his investigation of the church as a discovery, and the Pope hearing of it, said they were no discoveries at all, that he had known of them a long time. His Holiness was right; they were not discoveries at all. At the time, Mr. Parker thought they were discoveries; but since he had come home, he found that Baronius mentions their existence in his time. But none of the guide-books mention them; and when he found them he spoke of them as discoveries. It was mentioned to the Pope. He was angry, said he knew them years and years ago, and that Mr. Parker was a very impudent person to talk of them as discoveries. The circumstance had been a check to the society at Rome. Among other things the authorities forbade him to lecture to his English friends there.

SIR CHARLES ANDERSON said they were exceedingly obliged to Mr. Parker for all he had told them about Rome. Every one must feel the greatest interest in the preservation of these ancient Christian monuments there. But he proposed to confine his remarks to our own country, with reference to one or two cases which had come under his own eye, and chiefly with reference to his own diocesan cathedral of Lincoln. Though there are many opinions upon the subject, he must say that the present mode of conducting what is called the restoration of that building is not quite Conservative. It has been said that it is necessary to clean the old stone when new stones are put to replace those which have been decayed. He himself did not think that that is the case. The stone of Lincoln is, on the whole, extremely good, an oolite, very firm, much like the stone of Peterborough and Ely, though perhaps not so good. But he could speak with reference to the commencement of this mode of scraping which has been going on for



some years. The west front has been nearly entirely scraped, as well as the south side of the building, and also the great tower. What has been done in the west front was in consequence of certain pilasters of the arcades, which had been put in some years ago of Yorkshire sandstone. It has been said that they were put in at the time of the restoration by Essex, but he did not think that is the case. He had known the building from his childhood, and he can recollect about the year 1811 that there was a scaffolding over the whole of that west front, and he believed the pilasters were put in at that time. At that time the building was not scraped. He did not think that the system of scraping ever began till Mr. Willson, the surveyor, was discharged from his office, when a person was put in who had been a land agent, and who knew no more about architecture than any ordinary person. His belief was that the system of scraping came in with him. It was thought at the time they replaced decayed stones that it was necessary also to scrape the ashlar and other pieces of carved work, in order that the whole might be of one colour. That, he thought, was the beginning of the system, and a very vicious one it is. He would point to the neighbouring Minster of Beverley, which is built of extremely good stone, of much the same character. He could recollect the restorations there. They were not under the guidance of any architect; they were under the guidance of simple Yorkshire common sense. When a stone was decayed, they put in a fresh stone; but they never touched any of the stones near it, they simply oiled the stone that was put in under the idea that it would bring it sooner to the colour of the surrounding ones. If any one will go and look at Beverley and compare it with Lincoln, they will see how much superior it is in colour: Lincoln looks very spotty. It is perfectly true that there are a great many chimneys rising up there, and a great deal of smoke, which blackens the building necessarily; but if that is used as an argument for scraping the building, why it will be necessary again to scrape it. It had better be left as it was. He should like to hear some remarks upon that point. In his opinion, with regard to restoring old buildings, so much depends upon the quality of the stone that in one case what would be destructive becomes conservative, and in the other case what is conservative becomes destructive. Worcester cathedral and Chester are built of soft sandstone, where the whole surface decays; if you restore it at all it must be entirely *de novo*, because the whole surface is entirely destroyed. But in the case of good oolite, like that of Lincoln, he saw no necessity to scrape at all. He might just as well think of scraping the west front of Peterborough. Having known the cathedral from childhood, it had annoyed him very much; he could not but think that the system was a vicious one.

The CHAIRMAN said no one could read Mr. Street's delightful book on Spanish architecture without remembering his very indignant protest against the restoration falsely so called of the present day. Perhaps Mr. Street would favour them with some observations on a subject which to some extent he had made his own, especially with reference to the destruction of fine works of art, images, statues, foliage, which has been going on at Lincoln, and which in many other places is



going on. The most egregious instance of it had come under his own knowledge in Exeter cathedral, where, under the name of restoration, two very famous statues of the Courtenay family—the greatest and oldest family in Europe, to whom has been dedicated the famous chapter in Gibbon's History, and who among our nobles represent the Eastern Empire here—have been stripped, not to the very skin, but one whole skin of stonework has been fairly chipped off them. The statues are in their old places; the image of the great Courtenay, Earl of Devon, is *in situ*; but the features of the face and every part of the statue have been taken down almost one-eighth part of an inch. So the restoration is the diminution of old works of art, in some instances nearly a quarter of an inch, and this in our own days, within the last twelve months, and under the auspices of a family so famous as the Courtenays, and in a place like Exeter. Therefore an indignant protest against such a barbarism is certainly wanted from us.

Mr. STREET said, at the first meeting of the Ecclesiological Society that he ever attended, there was a discussion upon Conservative and Destructive Restoration. His excellent friend Mr. Neale challenged discussion on that occasion by announcing himself as a Destructive. Unfortunately, we could get no one to come down and say so now; and without some one to oppose, it was difficult to get up a discussion. It was impossible to be too conservative in the restoration of our old buildings. One of the simplest receipts which could be given to an architect would be to leave the building as much as possible in the state in which it was in the year 1550. One of the commonest faults of the present day is the removal of ancient work, which has interest, in order to put the building into a state in which it is supposed to have more interest. However right that may be in the hands of some men, it is a dangerous system in the hands of any, and ought as a rule never to be sanctioned. Therefore, in laying down a rule, the Society could not go far wrong in saying that every piece of ancient work in this country is so sacred that it cannot be touched in the way of alteration. If it is the case that they are tooling the stones all over at Lincoln in order to get a uniform surface, he did not know what was too strong to say—one could only hope to get the Dean and Chapter there, and tool *them* all over. .(Laughter and applause.) Nothing short of that could arrest them. You may make a joke about it, but it is not a matter of joke. We are trustees for a short time of these ancient buildings. The difference between our country and America is, that we possess them in common with other institutions, and it is our business to preserve them. He should like to take the opportunity of recommending a paper issued by the Institute of British Architects, and which was the practical result of very grave consideration on the part of a good many architects engaged in church restoration, as to the mode in which short directions and suggestions could be given to restorers generally to prevent their doing mischief. They would find the tone of these remarks excessively conservative, and that they perhaps suggested more in the way of the right direction of restoration than any other papers which have ever been put out. There are certain kinds

of restoration in which it is excessively difficult, if not almost impossible, to avoid to a certain extent being destructive. The other day he had a case in which there was the most odious window ever seen, of A.D. 1790, in the east end of a church. When he came to cut away the wall, in order to find the jamb, he came to the jamb of a fifteenth century window, the proper restoration of which was easy, because it was absolutely identical with the jambs of some other gable windows in the same building. He cut further into the wall, however, and found the jamb of a thirteenth century window, as far as one could judge in point of art very superior to the other which concealed it. The end of it was he found a sufficient number of stones almost entirely to reconstruct the design of the eastern triplet, though he was not quite so certain of its design as of that of the fifteenth century window. That is a kind of destructive restoration that he would advocate. The case illustrated in a mild degree the difficulties which church restorers have to encounter in deciding which part of ancient work is to be taken as the work which you are to copy. The protest in his book on Spain, to which the chairman had referred, was called forth by the circumstance that hardly anything has been done there in the way of church restoration, and he felt he could not speak too strongly before much was done. Though committees and vestries, in their collective wisdom, seemed to think that alteration must always be improvement, it was a very sound maxim to insist upon, that we would not agree to any alteration; that, however inconvenient it might be to preserve old work, it was absolutely better to keep it. In the interior arrangement of churches we constantly found that. He knew nothing that distressed him more than to witness the destruction of old screens, as the result of church restoration. There had been thought to be a certain inconvenience in chancel-screens, and the clergy, bishops, and archdeacons had too often insisted upon their being removed. That was the reason why architects want somebody outside their own body to strengthen their hands and assist them in these matters. He had frequently objected to the removal of a screen, but he could not sit upon the screen bodily to prevent its removal (a laugh); and when his back had been turned, it had been removed. He had a case of the kind in hand at the present moment, and he had no doubt he should find it had been removed, because people fancy they do not like it. Many people think it a fine thing to have a clean sweep, and to be able to look through a building from one end to the other. Some people object, on the same ground, to the church of S. Margaret, Westminster, standing so near to the Abbey. Now our ancestors would not have erected these screens, or have placed these small churches near cathedrals without good reason, and unless they harmonised with and improved them. There is another kind of restoration which it is very difficult to speak about, and that is the over-restoration of very interesting monuments in which you find traces of painting and traces of decoration. He wished he could persuade the clergy and church restorers generally, to feel that if they have the privilege of ancient churches to worship in they might put up with some incidental disadvantages which follow from the building being

ancient. For instance, if people take the whitewash off walls and find paintings which are not so ornamental and smart as if they had been done in the present day, what was wanted was that the public should feel that these paintings in their rough state were still monuments which they had no right to touch. That was a most difficult thing to obtain. Right and left, wherever they went, our churches are covered with paintings, and often in the process of restoration, against the advice of the architect, and when his back was turned, these paintings were cleaned off the walls carefully; or if they were not cleaned off, people made up their minds to restore them, and then you had such a quantity of paint, gilding, and decoration, in all colours and all shades of colours, put upon an ancient monument, that it lost its value altogether as an architectural monument. Cases had occurred in which the whole value of an ancient monument has been destroyed by too elaborate restoration. They had only to look round that room to see what had been done in the way of church building; they knew that the architects of the present day had every opportunity to show all their skill and talent in new buildings, but what they had to do, so far as old buildings were concerned, was to leave well alone as far as is possible. Usually there was no reason for taking any other course. The difficulty which an architect who was honestly conservative had to contend with generally was, that people outside his art are not so conservative as they ought to be. Therefore, if amateurs rather than architects would take the matter in hand at these discussions, his professional brethren, he was sure, would be excessively grateful to them. One other remark he must make on the restoration of works of art in the highest sense of the word—those in which the personal work of the sculptor and painter was visible. They had no right whatever to touch these. The restoration of them would be a piece of atrocious barbarism, and they were absolutely bound wherever they found sculpture to leave it alone. He would give an extreme case from his own experience, where an effigy of a crusader had been fished out of a pond in a farmyard. He restored the figure, *minus* one of his legs, to a place of honour in the church on the north side of the altar. He did not believe that anybody who went into the church would discover that he had not both his legs; and he was quite sure that anybody who knew anything about sculpture would be more pleased to see it in a state in which it cannot disgrace the merits of the sculptor than if he saw it polished up with a new leg. That is a kind of restoration which we can make a definite rule against, and which the Ecclesiological Society can do very good work by protesting against in the most vigorous manner possible. If the restoring of an old building involved the scraping of carved or moulded work, then it appeared to him to involve the entire destruction of the old sculpture, and also an entire alteration of the old mouldings. At Durham at the beginning of the last century the whole surface of the cathedral was cleaned in that style, and an inch was taken off the surface all over, consequently the relative proportions of the various parts were absolutely altered. At Lincoln, if they have taken off the surface of the stone, the same thing must necessarily follow in a degree. He

most heartily agreed with Sir Charles Anderson that there is no reason for the sake of the appearance of the stone to clean the whole surface of the building. On the contrary, he thought the patching did no harm whatever, and that a few years would remove all difference between the old and new stone. He would go further than Sir Charles Anderson, and say, that in the case of a somewhat decayed cathedral like Worcester it would be much better if the exterior stonework were left alone. The other day he saw the north-west angle was being re-worked all over, and the whole value of the work was being entirely destroyed; not only its whole value as an architectural work, but its whole beauty in colour and texture was being destroyed also. As a rule, when little damage is done to old work, as, e.g., the decay of some simple architectural moulding, it was better to leave it than to attempt to repair it. In France one sees an enormous stone, ten or twelve feet long, with a gargoyle carved upon it, taken down and condemned to be cut up for other work, because, perhaps, the beast carved on it has lost one of his ears. It is a most foolish thing to do, yet it is being done constantly—patching and repairing, where the body of the work is perfectly able to stand for another 500 years without our touching it. It was a misfortune to put a new face on old work. In his own experience it was most dangerous, because, if you took off the face of old work, there was much more risk of decay than if you let the stone alone. He would not trouble them further on the subject. He came entirely unprepared to say anything, and he rather hoped to hear some arguments on the subject from some one on the other side. He hoped some one would tell him that he was wrong; that it is a foolish thing to stand up so rigidly for the conservation of ancient buildings; and that what people want is to see art developing, and the old buildings of the thirteenth century knocked about in the way of church restoration. He ventured, however, to say that if anybody did so rise, there would be hundreds of men ready to answer him.

The CHAIRMAN thought that prayer was scarcely likely to be answered; from what he remembered of the occasion when Mr. Neale spoke, many years ago, that gentleman was merely citing the example of our forefathers of the thirteenth and fourteenth centuries, who whenever they had anything to do with the great cathedrals most ruthlessly destroyed what had gone before. Whether Mr. Neale meant that we should adopt that for our example, he did not know, but Mr. Neale cited it as a case. The fact is certain, that whatever they could destroy they did destroy. All that one can hope is that we have grown wiser than those giants of the middle ages. At any rate, in one respect we do worse than they did; whatever they destroyed, they put something better in its place:—this can hardly be said of our restorations and tampering with old buildings. While Mr. Street was speaking of some crusader who was left without his leg, a more dignified and more royal specimen of a mutilated and truncated figure occurred to him; and he should much like to know what Mr. Street would do with the statue of that famous sovereign, George II., in Leicester Square, which remains at this moment without legs or arms.

Mr. STREET would only say one word about Mr. Neale. He did not for an instant mean to say that Mr. Neale held those sentiments. He merely threw them out as a suggestion in order to raise a discussion. He would be as much horrified as anybody to propose destructive restoration.

The CHAIRMAN said he would ask Mr. Williams to introduce to them his friend the Count de Vogüé. Here we should have at any rate the advantage of contrasting the benefits of the conservatism of the quiet climate and heresies of the East as against the energetic savans and the well-meaning Christianity of the West. The Count would tell them, perhaps, that the best friends to the churches there and the truest preservers and conservators have, perhaps, been the Moslems themselves. Climate had done much, and a happy neglect and a masterly inactivity have done, perhaps, more to preserve them. Here in Europe our too much knowledge and our too much science, especially in the place to which Mr. Parker has referred, have been their destruction. It would be well, perhaps, if in these matters we were not quite so learned; the churches of the West might not then have to deplore their injudicious friends, while the churches of the East have in many cases to congratulate themselves upon the apathy of the enemies of the Cross.

The Rev. GEORGE WILLIAMS was anxious to say a few words, because he felt that it would be cowardly to remain silent. A short time ago he was at Lincoln. He had read a ferocious attack in some of the architectural papers upon what was going on there, and he went there in fear and trembling. Before, however, speaking of his visit to Lincoln, he adverted to a monument in his chapel at King's College, Cambridge, a screen, of which people often said, "what a pity that screen is there." He was a conservator of that screen; he would not remove it on any account. He said this to propitiate Mr. Street, because as he was about to speak rather contrary to what that gentleman said just now, he was anxious to propitiate him, for he knew what his fate would be if he were to run a-muck at him. He was glad to hear what Mr. Street said about the conservation of screens. With regard to Lincoln, he was happy to say that they were not tooling the work all over to give the work a new surface. It would remove some misapprehensions to state that they had not done that. They have used soap and water and washed it, and scraped it with an exceedingly rough scraper. They have not attempted to restore the sculpture; they have only restored the ashlar work where the faces are entirely perished. They have not cut down the face of the old stone, they have put new stone there; and they have not scraped the sculpture with a tool, they have washed it out. With regard to the attempt to make a uniform appearance of the whole front, he certainly felt some difficulty. At King's College chapel they have been obliged to do something of the sort. He advocated it; he did not like to see a church crumbling to pieces. From some cause or other the mullions in some of the windows at King's have gone, and he thought it was a right thing to restore those mullions. That has been done. It struck him that it was not desirable to leave those new mullions in their crude state by the side

of the old work; it was an offence to his eye; therefore he recommended that the colour should be toned down, and it was done. He thought he should have done it at Lincoln to a still greater extent. With regard to the shafts which they have been restoring the work certainly is most admirably done. The carving was imitated from fragments of old shafts found in the town. He thought the Dean and Chapter had done wisely in leaving that beautiful double Early English door on the north-east of the cathedral. It opens almost at the eastern extremity of the north aisle of the choir. They have left that door restored, but not scraped, not cleaned. He was certainly better satisfied with the effect of the west front than he was with the tower, for that presents what he could only call a mottled appearance. It will be many years before it becomes of an uniform hue; and he thought it would have been wise to bring the two surfaces to meet half way as it were, if that could have been done. He should not have carried the cleaning process so far as it has been done at Lincoln; but that it was necessary to some extent, and not contrary to the principle of conservative restoration, he was fully persuaded. Having stated these views in print, he felt it would not have been straightforward to sit still and hear the observations of other gentlemen without stating that he is still of the same opinion that he was a few weeks ago. He was now called upon to say a few words by way of introducing Count de Vogüé. We have all known his interesting work on the Churches of the Holy Land, in which he brought under our notice, for the first time, many of the ancient remains erected by the Crusaders during the time they occupied the country. It was a great satisfaction to him to be the first to introduce these recent discoveries of his in Central Syria to an English audience at the Architectural Museum, only a few weeks ago; it was also a great satisfaction to him that the Count was present at the anniversary meeting of the Ecclesiological Society; and he was sure it would be a great satisfaction to the Count, interested as he is not only in mediæval architecture, but in modern architecture, to have been present and to have heard the remarks that had been made upon the subject. How he would recommend us to proceed, supposing Christians should get possession of Syria again, which is a consummation most devoutly to be wished, and British architects were called upon to advise as to the restoration of the churches in that land, is a matter of very great interest to us, if the Count would be so good as to tell us what he thinks would be the proper way of restoring those churches. Certainly, they have an advantage over many of our cathedrals, especially those built of red sandstone, that the stone of which those churches and cities are constructed, instead of getting more and more decayed, in process of time, gets more hard. That accounts for the admirable preservation in which many of them stand at the present day. He told the Count that he was not under any obligation to address the meeting; but if he should feel disposed to say a few words, they would be very pleased to hear him.

Count Melchior de Vogüé said, he never felt deeper regret than he did that evening at not possessing a better knowledge of the English language, so that he might express his grateful feelings for the kind reception



that had been accorded to him. He believed those words of kindness had been inspired by that spirit of hospitality which is characteristic of the English, and of which, since he had been in this country, he had had an agreeable experience. With respect to his work on the Holy Land, it should not be forgotten that Mr. Williams was the first who turned attention in that direction. His books on the same subject remained the best that had been written in this country. If he had added anything to that information it was because he came after him and worked under the direction which he had given. He had been requested just now to say a few words upon the restoration of monuments which he was happy enough to visit and see in Syria during the last year. He might say that if the country should be at any time in Christian hands, the work of restoration would be very easy, for most of them were so entire that the skill of the greatest architects would be useless. Most of the buildings want nothing but a roof; to put roofs on to the gables would be all that is requisite. However, some of them are not in so perfect a state. A great number have been shaken down by earthquakes; but in that case, generally, the stones are at the foot of the building, therefore, the only thing wanted is to take them up and put them into their different places. Under these circumstances the restoration would be very easy, and there would be no discussion on the matter. But if we were to study these buildings for the sake of science, history, and a knowledge of ancient architecture, in that respect they would have a certain interest, as most of them have been built in a period which is the most unknown of all architectural periods—the period which existed from about the third century till the seventh and eighth century. That is to say, between the emancipation of the Christian Church and the great invasion of the Mussulmans, which has been the great cause of the ruin of the country. These monuments give us a very good illustration of what was the life of Christian society immediately after its emancipation. We have specimens, not only of churches, but also of private dwellings, of towns, of all sorts of public buildings, of tombs, of the monuments of an early civilised society. At that hour of the evening it would be useless to enlarge upon the subject, therefore, he would only say two or three words about the most important of these buildings, which is the church of S. Simeon Stylites, situated between the two cities of Aleppo and Antioch. This church is not a discovery. It was mentioned by an Englishman of the last century—Pocock, who wrote a very good book for his time on those countries. He has passed along that church and has given a rough design of it, but he has not sufficiently noticed its importance. It is a great cruciform building, about 600 feet on each side, composed of four limbs, meeting with a court-yard in the middle open to the sky. In the middle of the court-yard stood the column of S. Simeon Stylites. The great importance of that building is that we are perfectly certain of the date of its erection. S. Simeon died in the middle of the fifth century, and at the beginning of the sixth century a Christian author visited the spot and discovered the church exactly as it is now; therefore you may be perfectly sure that it was built at the end of the fifth century. Now we can study its archi-



ecture upon a good basis, and if we study it closely we see that the principle on which that church was built was to some extent what we call the classic principle, but appropriated to new wants—changed in some way, so that we can see by a glance the beginning of the changes which belong to Byzantine art. For instance, the naves are made of columns which support the roof, and those columns support arches, and all those arches rest on capitals without any architraves. If he were aware of the technical expressions in England he could go more into detail, but with his imperfect knowledge of the language he felt it rather difficult. He would only add that we find in these buildings a great many changes which give us the origin of features which we find at a later date in art. At that time the Occidental kingdoms were under the rule of a heavy barbarism, and there was a great intercourse carried on between the East and the south of France and Italy which exercised an influence on the production of art which can be traced in the south of France, and which in some respects has contributed to the formation of modern art. Certain mouldings, certain cornices, and certain capitals, whose origin it was very difficult to trace, we can now trace to the architecture of the East. He hoped renewed searches would enable us to throw more light on these questions of architecture, which in this country was being studied with so much success.

Mr. WHEAT said : Before separating he should like to add one word to what Sir Charles Anderson and Mr. Street had said with reference to scraping the exterior of stone work. He believed it to be one of the most dangerous and destructive elements in church restoration, that infatuated desire for refined, clear, new finished sharp surface. It takes away all the associations of ancient work, it brings the building back just to that state where we all say it is a fine building now ; but he should like to see it when it is toned down a little by age. That it is perfectly unnecessary is shown by Mr. Butterfield's restoration of the tower of Winchester College, where he replaced stones in their old position and the colour of that slightly brushed over perfectly harmonised with the new stone work. He believed that no tool, no scraper, no instrument whatever, ought to be used for the surface of old work, harder than a common clothes-brush, more especially for the surface of sculptures, which are thereby utterly ruined. He thought this is a thing that we must try to impress more and more upon the laity of the nation, for wherever we go we find more and more a hankering after it.

Mr. STREET wished to say one word of personal explanation. Mr. Williams thought he was answering him throughout, but he had forgotten that he, Mr. Street, started by saying if it was true he did not make any charge against the dean and chapter. He knew nothing about circumstances. He only put it as an instance.

Mr. WILLIAMS said he quite understood what Mr. Street meant.

Sir CHARLES ANDERSON said, as one who had known the cathedral from his childhood, he must say that he knows it is true that there has been a great deal of scraping. It was utterly impossible for the building to have the appearance it has after this restoration without the surface of the stone being removed, because the whole was a cream

colour like new stone, and the public who nine times out of ten admire white colour rather than a dark one, say it looks like new work. There are a great many people who, if Westminster Abbey were to be whitewashed to-morrow, would say, "how beautiful it looks."

Mr. PARKER said there was one word he wished to say before the meeting separated. Mr. Street reminded him of it in an expression he used in the early part of the meeting, that we should not alter anything after the year 1550. It so happens that precisely the same rule was laid down by the Oxford Architectural Society in the first year of its existence, more than twenty years ago. They also called attention to a subject talked about this evening—that is, the great mischief which has been done by the formation of museums; all sorts of works of art have been removed from their proper places, in order to be put into museums. That practice has been continued in Rome—Rome being a century behind other places. They are now doing what we did 100 years ago. They have removed everything they found in the catacombs—statues, sarcophagi, and other works of art, and put them into museums, until the last two or three years. Signor De Rossi does now permit the inscriptions in the catacombs to remain *in situ*, every museum and gallery in Rome being choked with them, all arranged and classified in every way except the simple, obvious, natural one of chronological order.

The CHAIRMAN said it remained for him to sum up the discussion of the evening. The question between Mr. Williams, Mr. Street, and Sir Charles Anderson is simply one of fact. It was satisfactory to find that Mr. Williams did not differ from the other speakers, but he was bound to say at the same time that, as regards the weight of testimony as to what old work is and what new work is, and what restoration is and what the reverse is, the balance is directly opposite to the testimony of Mr. Williams: still it is a question of fact. There are those who had told him over and over again that they have seen not only the surface stone, but actually sculptured stone which was in good preservation removed bodily. It remained for him to advert to one matter which he did with commendable pride on the part of the Society. Mr. Street called attention to a very good paper published by the Institute of British Architects, full of valuable and important matter. When he saw it he could not but remember that in the year 1842 one of the earliest publications of this Society was "Advice to Workmen employed in Restoring a Church." It has been followed pretty accurately, he would not say servilely, but certainly in an amicable spirit, and with a proper regard to literary copyright, by the authors of the present paper, published under the grave auspices of the Institute. Twenty years ago, almost in the same words, and certainly in the same spirit, the Society did anticipate this excellent paper, and on all these matters they offered that excellent advice which has now been adopted by a much more responsible body, the Institute of British Architects. He hoped it was not with an undue pride that he called attention to a work which existed long before he had connection with this Society. On the part of the Society he begged to tender their welcome to the Count with thanks to him for his excellent observations. He might

be assured that in what remained for them to do, under God's providence, in their place, they would be animated in their future labours by the kind sympathy so often shown to them by distinguished foreigners and distinguished antiquarians, archæologists, and ecclesiologists of other lands. He also begged, on the part of the Society, to tender their respectful sympathy and love to the President and his wife on the affliction which has befallen them, and until this day next year, when he hoped they would be better represented in the chair than they had been that night, he bade them heartily farewell.

---

At a Committee Meeting held immediately after the Anniversary; present, the Rev. W. Scott in the chair, J. F. France, Esq., the Rev. H. L. Jenner, and the Rev. B. Webb; the following members of the former Committee were re-elected:—Sir Charles Anderson, Bart., J. J. Bevan, Esq., Lord R. Cavendish, J. D. Chambers, Esq., Viscount Cranborne, J. S. Forbes, Esq., Rev. S. S. Greatheed, G. J. R. Gordon, Esq., Sir John Harington, Bart., Rev. T. Helmore, Rev. G. H. Hodson, Rev. J. C. Jackson, Rev. Dr. Jebb, W. C. Luard, Esq., Rev. H. J. Matthew, Rev. J. M. Neale, T. Gambier Parry, Esq., Rev. J. H. Sperling, Christopher Sykes, Esq., J. G. Talbot, Esq., R. E. E. Warburton, Esq., and Rev. G. Williams. The former officers were re-elected.

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the Ordinary General Meeting of the Royal Institute of British Architects, on Monday, 29th May, 1865: A. J. B. Beresford Hope, President, in the chair: the Royal Gold Medal for the year 1864 was presented to James Pennethorne, of 7, Whitehall Yard, Fellow, by the President.

The President made some remarks on the Art-Exhibition intended to be held during the months of July, August, and September at Alton Towers, the seat of the Earl of Shrewsbury, in aid of the funds for erecting the Wedgwood Memorial Institute at Burslem, and invited members of the Institute to send in coloured architectural drawings as contributions.

A discussion on a paper read by Mr. G. R. Burnell, Fellow, on the 24th April, "on the present tendencies of Architecture and of Architectural teaching in France," took place, in which Mr. Edward Hall, Mr. Pennethorne, Mr. I'Anson, Professor Kerr, Mr. Cates, and the Hon. Secretaries, Messrs. Seddon and Hayward, took part.

The President announced that at the next Ordinary General Meeting on Monday, the 12th June, a paper would be read on the new Assize Courts at Manchester, by Mr. A. Waterhouse, Fellow.

---

The Annual *Conversazione* of the Institute was held on Friday evening, the 30th June, at their rooms, 9, Conduit Street, Hanover

Square, by invitation of the President, A. J. B. Beresford Hope, and the Council. A variety of interesting objects and works of art was exhibited as usual, among which were chiefly noticeable a selection from the magnificent series of coloured drawings, copies of ancient stained glass, by the late Mr. C. Winston, lent for the occasion by the South Kensington Museum, and a number of Architectural drawings by Mr. S. S. Teulon, Mr. W. M. Teulon, Mr. W. Slater, Mr. L. De Ville, Mr. C. F. Hayward, Honorary Secretary, Mr. J. Fowler, of Louth, Mr. W. Wiggington, Mr. W. White, Mr. T. C. Sorby. &c. &c., intended for the Art Exhibition at Alton Towers. In addition to the above the galleries of the Architectural and Photographic Exhibitions were thrown open.

Among the visitors present, not members of the Institute, were Lord Houghton, the Hon. Wilbraham Egerton, Sir Edward Cust, Sir Richard Kirby, Mr. J. G. Hubbard, M.P., Mr. Manockjee Cursetjee, Dr. Salviati, M. Le Comte Melchior de Vogüé, Mr. J. C. Gray, F.R.S., Professor Hughes, Professor A. Mariette, Professor James Tennant, Dr. Hewitt, Captain Eyre, Mr. Shaw, Dr. Sibson, Mr. T. Page, C.E., &c. &c.

---

## NEW CHURCHES.

*S. Salvador, Dundee.*—This is a noble, and very original, design by Mr. Bodley. It comprises a long and broad nave, (with low arcades of seven on each side and aisles, so low and narrow between the buttresses as to be little more than gangways) a spacious chancel, and a large and broad south chancel aisle, at the east end of which is the vestry. There is also a western narthex porch. The effect of the great height of the church, the large nave windows (looking like a gigantic clerestory,) and the massive buttresses spanning the low aisles is new and very striking. The result is a building admirably fitted for seating a large congregation in full view of the choir, pulpit, and altar. The style is purely English Geometrical Middle-Pointed, and is admirably treated. This is a building which will deserve a visit when it is finished. The ritual arrangements are perfect, and the architectural effect is one of great dignity. A picturesque quadrilateral bell-turret for a single bell rises at the eastern gable of the nave roof. The south chancel aisle has a separate gable, and a very fine east window.

*S. —, Leadgate, Durham.*—We have been much pleased with Mr. C. Hodgson Fowler's designs for this new church. Its plan consists of a nave 70 ft. long by 28 ft. broad: a south aisle 9 ft. broad separated from the nave by an arcade of 5 ft.; a chancel about 30 by 21 ft., a small south chancel aisle, opening into the chancel and the south nave aisle, and a vestry at the north-west side. The accommodation is for 430 persons. We have to commend the ritual arrangements. There is a low chancel-screen, with stalls and subsellæ, and well-planned levels. The organ occupies an arch between the chancel and the sacristy.

The style is good: Geometrical Early Pointed. The clerestory windows are sexfoil circles; the other lights trefoil-headed lancets. In the west gable two such lancets are surmounted by a large circular window with plate tracery; twelve pierced circles surrounding a central sexfoil. The east window is an unequal triplet. The piers are low and cylindrical, with lofty arches. The chancel arch is corbelled. A small turret for a single bell caps the east gable of the nave.

*S. —, Haswell, Durham.*—A small new church to hold less than 300 people, by Mr. C. H. Fowler. It has nave and south aisle, with provision for a future north aisle, a well sized chancel, and an ample vestry on the south side. The ritual arrangements are excellent, comprising a low chancel-screen, stalls and subsellæ, and well disposed levels; but a footpace seems wanting. An organ is placed in a niche in the north wall. The style is a Geometrical Middle-Pointed, with plate tracery. The roofs are of good pitch, and the general effect is satisfactory. A small single octagonal bell-turret rises from the eastern gable of the nave roof. The material is brick, with bands of black. Inside we notice with approbation the cylindrical shafts, well proportioned arches, and good effect of the banding and string-courses.

*S. —, Sykehouse, near Selby, Yorkshire.*—Another church, and on a somewhat larger scale than the last, by Mr. C. H. Fowler. It contains a nave with north aisle separated from it by an arcade of four, a south-western porch, an exceedingly well-proportioned chancel, and a vestry on its north-western side. Here again we notice the judicious arrangement of the chancel levels; the low screen, stalls and sedilia, and the arched recess (here placed in the south wall,) for the organ. The style is Early Middle-Pointed; the material stone. The piers are clustered of four: the arcades have equilateral arches of two orders. The chancel-arch is corbelled. Over the south-western porch there is a small square tower, splayed off above into an octagonal lantern, with a two-light window on each face, the whole terminated by a solid octagonal pyramidal capping. The effect of this is good in itself; but we fear that it will want scale in composition with the rest of the church.

*S. —, Muckross, near Clogher, Ireland.*—Parish churches in Ireland, we are sorry to say, are not to be measured by the English standard. This small and aisleless church by Mr. Gillespie, with its high-pitched roof, regularly seated nave, and its distinct chancel, short though it be, is an improvement on previous structures. The nave windows are lancets. At the east end a three-light window with three circles in the head has been introduced.

*S. Mary, Greenhithe.*—We described this church in No. CXII., p. 73, as represented in the drawings of the architect, Mr. J. Johnson. We have recently had an opportunity of inspecting it, and are glad to find that its effect is far better than the drawings gave us reason to expect. Although the design is not a work of *genius*, it is a very careful reproduction of a village church of the thirteenth century. The proportions are good, and the general effect solemn and religious. The east wall of the sanctuary has lately been decorated with rich hangings, and a dossal of *appliqué* work (containing a large cross,

fleurs de lys, &c. in silk of "divers colours," on a red cloth ground,) from the design of Mr. Street. The side wall of the chancel below the string-course and the splays of the east window have been polychromed by Messrs. Hardman. It is proposed to place memorial windows by the same artists in two of the north windows of the chancel. They will represent King David and S. John Baptist, and if carried out in accordance with the drawings which we have seen, are likely to be successful. The altar is correctly vested, and stands on a footpace, and there are a credence table and moveable sedilia.

---

### NEW SCHOOLS.

*S. Columba, Haggerston.*—This is very effectively designed by Mr. Brooks. The schoolrooms for boys and girls, one above the other, are each 57 ft. long by 22 ft. broad, with a class-room at one end. There are, of course, separate entrances. The girls' stairs are in a winding turret. We confess we think stairs with landings more safe, especially for children. The material is red brick, with stone dressings. Doorways and windows have arched heads, with the tympana filled in with brick in patterns. There is much merit and freshness in the general design. We could have wished that the bell-turret had a little greater height.

---

### CHURCH RESTORATIONS.

*S. Peter, Rowstone, Herefordshire.*—This small church is under restoration by Messrs. Elmslie, Franey and Hadden, of Hereford and Malvern. It is a Norman structure with some Third-Pointed insertions, consisting only of chancel, nave and western tower. Its former accommodation was 53; as re-arranged it will hold above 100. The architects seem to have done their part in the right spirit. The ritual arrangements would be good, were it not for a reading-desk in the nave, which stands on a kind of *solea*, or raised step at the east end, upon which also is placed the pulpit. The tower is screened off to serve as a vestry.

---

Mr. Brooks has designed some very handsome candelabra for S. Mary, Haggerston. They are of iron, richly but appropriately painted. Perhaps the treatment of the base is somewhat archaic.

# THE ECCLESIOLOGIST.

---

“Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXX.—OCTOBER, 1865.

(NEW SERIES, NO. CXXXIV.)

---

## CHURCH BELLS; THEIR ANTIQUITIES AND CONNECTION WITH ARCHITECTURE.

*A Lecture delivered at the Architectural Museum, by the Rev. J. H.  
SPERLING, M.A.*

So much has been said and written of late years on Church Bells, that, notwithstanding this is the first time the subject has been brought before the Architectural Museum in the shape of a lecture, it is by no means easy to discourse upon it with any charm of novelty to the scientific audience which I now have the honour to address, many of you being probably as well up in the subject as your lecturer. Campanology, however, is a science (I use this term advisedly) which most appropriately holds a place in an association like our own whose object is to develope and enunciate the close and inseparable connection of high art with the Catholic faith; for no musical instrument has ever exercised so great an influence upon architecture as the church bell. To it we owe the most striking external features of our churches, whether in the varied groups of the many towered city, or the country spire pointing amidst the trees to the skies, or rearing itself heavenward like a ladder of fire, as seen in the horizontal rays of the rising or setting sun against the tame horizon of the fen country of East Anglia. Then, again, there are the hundred different forms of cot and gable which crest the humbler village church.

Sometimes we find large towers standing altogether detached from the churches to which they belong; the campanile at Chichester is a well-known example to most of us. Canterbury and Salisbury also yielded similar examples, the latter having been wantonly destroyed almost within the memory of those still living. Beccles, in Suffolk, is another example; so is Ledbury, in Herefordshire, and West Walton, in Norfolk, the latter forming a noble entrance gateway to the churchyard. I might name a dozen smaller ones. Now these towers were not so built for mere fancy or picturesque effect, but to contain heavy bells, the vibration of which would have a gradually ruinous



effect upon the general fabric of the churches to which they belonged, were they an integral portion of them. For the same reason the central towers of minsters and other large churches were intended to be lanterns proper, and not campaniles. The experiment was tried in a few instances, and great was the ruin that followed where the bells were at all heavy, as at Winchester and Ely. Bell towers proper were invariably as little connected as possible with their churches. With the exception of Hereford, which fell down, Ely, which never had a very large bell, Wimborne Minster, and two or three other examples, we never see a minster proper even with a *bond fide* west tower; and yet we may be sure that their architects would most gladly have had them could it have been possible, for the greater space allowed for fenestration permitted by their absence is no equivalent (viewed internally at least) for the noble western arch which their existence would have afforded. The tame internal western perspectives of Winchester or Norwich will hardly bear comparison with the west tower churches, even of the smaller type of Boston or Wymondham. Bell towers were placed either westward of the aisles or on one side of them, as at Exeter, on purpose to lessen their connection with the building and guard against the ruinous shake of vibration. A virtue may, indeed, be said to have arisen out of the necessity, and an elegance and dignity to have been conveyed externally, by the double western tower, but this must, I think, be viewed as an effect necessitated by a cause rather than as an original creation unfettered by circumstances.

Whether you agree to this theory about western towers or not, we shall all, I think, concur in this, that our forefathers did not build towers and spires only to put into them the very small and ill-sounding article, the click of which is a standing nuisance to the western half of the metropolis. Most old churches were furnished with such bells over and above the chiming bells; they occupied either the western gable of the nave as a sanctus bell, or they hung in some picturesque little louvre, outside the tower or spire. Specimens of this latter treatment may be seen at Hadleigh, Suffolk, Ickleton, and Hinxton in Cambridgeshire. Sometimes they hung in the weather-boarding of the belfry windows; but this latter arrangement is much more common on the continent than in England, whole chimes being thus exposed to view in the belfries of the south of France, Italy, &c. Though no larger than the modern call-bell of a London district-church, their tone was sweet and silvery. Neither, again, did our ancestors build their towers as a very convenient smoke-flue, as was so common twenty years since, till we were bold enough to venture upon the good, open, honest, undisguised chimney. I would urge upon all connected with church building that the object of towers is to contain bells, spires being merely their ornamental capping; and that, unless there is a good and reasonable prospect of more bells than one, the money would be far better expended in adding height and dignity to the interior, which in a town church, where we have now to contend with the rapidly-increasing bulk of secular architecture, is becoming more than ever a vital point.

However, we must fall back upon the bell itself. In the first place,

it is a satisfaction to be able to claim an unmistakeably Christian origin for an instrument which has laid so mighty a hold upon ecclesiastical architecture. The earliest names for bells—"nola" and "campana"—would seem to point to Nola, in Campania, as their birthplace, and the fifth and sixth century as their earliest date. A favourite and expressive mediæval name for a church bell was "signum." I not long ago read in one of the newly-printed Record publications, but I have unfortunately mislaid the extract giving the names and dates; but the fact is this, a certain Irish bishop, who was also suffragan to the see of Worcester, was sent over to Tewkesbury to consecrate two new bells for the abbey church in that town, and the legal term employed for them is "duo magna signa."

The very earliest bells were probably mere sheets of metal curled into a circular shape, and riveted together at their junction, the top being flattened in. These were struck on the outside by a hammer, having no connection with the bell itself. This, of course, produced no very exquisite tone. Once started, bells soon developed into shape and size somewhat analogous to those now in use. The art of working and fusing metals together was a very early invention, and the sister one of melting and casting was not long in following. We know that both tin and copper ore were worked in Britain during the Roman occupation of the island, probably still earlier in more civilised Europe. There is no reasonable doubt that a bell, or even bells, in important places, formed a portion of the furniture of every church before the Norman Conquest. Judging from the vast size of Norman towers, I think it highly probable that church bells had at that time reached their largest dimensions in this country, and also attained a perfection not since surpassed. The fact of no bells of ascertained Norman date remaining at the present day, when we consider the hundred and one different accidents to which such an instrument is subject, is no proof in the case whatever. Considering that the bell is an instrument of percussion, it is only a cause of wonder that so many examples, even of the thirteenth, fourteenth, and fifteenth centuries, have so come down to us uninjured. Then again, there are other causes for change besides breakage, fashions as to shape, and size, and number, changed also, just as churches themselves were always more or less under alteration and supposed improvement.

The lecturer here read a short MS. account of the bells in Canterbury Cathedral (Canterbury, vol. i., p. 91, No. 453), as one example out of many of this constant change, and though perhaps churches of less note and smaller revenues were favourable exceptions, still this rule of change remained in a very large percentage. From this account you will see, amongst other things, that bells, as I said before, attained very large dimensions in the eleventh and twelfth centuries. They so continued till the Reformation, soon after which the art of change-ringing coming in completely overturned the existing order of things. Under the old system bells were few and heavy, dignity of tone and solemnity being the main desideratum, and as they were only chimed, lightness was not an object. Cathedral churches were not allowed to possess more than five or seven bells, and these often not placed together for simultaneous use; collegiate and parish churches

not more than three besides the sanctus bell. There is a curious injunction extant relative to the village churches on the coast of Kent and Sussex, to the effect that they should not possess more than one bell each, lest they should present an object of plunder to opposite neighbours—church bells not being readily moveable like plate, vestments, and lighter articles. It is curious that to this day the same rule seems in force, for in no other district in England are there so many one-bell churches as along that coast, while directly we get a few miles inland peals of three and five are the prevailing number.

The oldest bells that have come down to us bear simply the names of the saints to whom they are dedicated—the tenor, or heaviest bell, usually representing the patron saint of the church; the others, for the most part, the names of those saints who had altars below; and I very strongly suspect that each bell was tolled for mass at the altar of its own dedication. This is a point I should much like to have cleared up by some one learned in mediæval ritual. At the present I would only throw it out as a probability from the fact that out of a number of such cases which I have examined, I have found a considerable balance in favour of the connection between the names of bells and the records of altars so dedicated. At Durham, for instance, there were four great bells in the Galilee-tower, and three smaller ones in the Lantern-tower, dedicated, the largest to S. Cuthbert, another to JESUS and the Blessed Virgin, a third to S. Margaret, another to S. Benedict, another to S. Michael, another to S. Oswald, another to the Ven. Bede, all of whom were commemorated either in the nine altars or elsewhere in the church. I will take one other example. At the church of S. Bartholomew the Great, Smithfield, now undergoing its interesting restoration, is a little peal of five bells, dating from the close of the fifteenth century. Here the treble is dedicated to the patron saint, the others to S. Katherine, S. Anne, S. John Baptist, and S. Peter, each dedication ending, as was usual at that period with an “*ora pro nobis.*” Possibly there may be documents yet remaining which may connect this peal with some subsidiary altars in that church. If some of you do not mind doing a little chimney-sweep’s work, you will be rewarded for your trouble by personally inspecting these bells, also a similar peal of three in the adjoining church of S. Bartholomew the Less. These are almost the only ancient bells remaining in London. I would recommend you, however, to send a man up two or three hours beforehand with a broom to remove the soot from their crowns. The bells at S. Bartholomew’s the Less are dedicated to S. Augustine, S. Vincent, and S. Michael, the legends being in full—1. “*Vox Augustini sonat in aure Dei :*” 2. “*Vincentius revocat ut cuncta potia tollat ;*” 3. “*Intonat de coelis vox campana Michaelis.*” The two smaller ones are by a well-known mediæval manufacturer, William the Founder, and have his arms on them, a  $\Lambda$  between three ewers. The tenor, about the same date, has the initials S. O., with a cross between them on a shield. It has not yet been identified.

While upon London bells I may mention that King Edward III. erected a clochier or bell-tower, and placed in it three bells for the use of S. Stephen’s Chapel, at Westminster. On the tenor was inscribed,

King Ed. made me thirty thousand weight and 3,  
Take me down and wey me and more you will find me.

This, by the way, if true, is the earliest example known of an inscription in English. They were taken down in the reign of Henry VIII., when some one wrote underneath in chalk,

But Henry the Eight  
Will bate me of my weight.

Stow tells the story, explaining that Sir Miles Partridge staked £100 and won them of Henry VIII. at a cast of dice. He, however, affixes it to a clochier standing on the site of the present S. Paul's School, and says that there were four bells, the greatest in England, and called the Jesus Bells.

It is exceedingly difficult to guess the exact date of the oldest bells that have come down to our times—dates there are none at that early period, rarely even the founder's mark or lettering, which may give the exact cue. In bells of the fourteenth and fifteenth centuries there is not this difficulty, for though they are rarely dated they invariably have shields, lettering, and other architectural devices which enable us to form a tolerably correct guess at their date. These marks, however, are by no means infallible guides to the uninitiated in such matters, for foundries often went on for generations, and marks and stamps were handed down from father to son often for a century or more. A little close inspection, however, will usually afford some slight addition, either in the stopping or moulding, which decides against the hoped-for antiquity. I have myself several times seen mediæval shields and lettering upon bells only dating early in the seventeenth century—a date in Arabic numerals often unravels the mystery. Dates came in about 1570 in England and have been continued ever since. In foreign countries they are met with much earlier. The earliest known dated bell is at Freybourg: its diameter at the mouth, according to Mr. Tyssen, is 57 in., height, 5 ft. 5 in., weight, about 2 tons. The inscription is “+ O Rex Glorie veni cum pace. Me resonante pia populo succurre Maria—A.D. 1258.” At Duncton, in Sussex, is a bell which Mr. Tyssen supposes to be the earliest dated bell in England. The date on this is 1319; this also is of foreign manufacture. At All-Hallows, Staining, London, is another with an inscription in honour of S. Martin, dated 1458.

We now come to the prolific subject of inscriptions. The oldest known bells, as I have already said, bear the simple name of the saint to whom they were dedicated. After this came “ad laudem” or “in honorem” S. so and so. Then set in the everlasting “ora pro nobis” which was the stereotype of the fourteenth century, and very common even up to the Reformation. There were, during the fifteenth century, two celebrated foundries in East Anglia, one at Norwich, another at Bury S. Edmund's. Both of them, I believe, were more or less connected with monasteries, and they issued a much superior style of inscription, usually cast into the form of a Latin hexameter, laudatory or imprecatory of the saint to whom the bell was dedicated, and often commemorating one of his or her supposed attributes. Some of these are so good that I will read you a selection from them:—

**To our SAVIOUR—**

1. { Rex celorum Christe  
      { Placeat tibi chorus iste.
2. { Filius Virginis Marie  
      { Det nobis gaudia vite.

**To the Blessed Virgin—**

Sum rosa pulsa mundi Maria vocata.  
 Virginis egregie vocor campana Marie.  
 Stella Maria Mari succurre piissima nobis.  
 Virgo coronata duc nos ad regna beata.

S. Anne.	{ Celesti manna { Tua proles nos cibet Anna.
S. Mary Magdalene.	{ Dona repende pia { Rogo Magdalena Maria.
S. Katharine.	{ Subveniat digna { Donantibus hanc Katerina.
S. Margaret.	{ Fac Margarita { Nobis hec munera leta. { Hec nova campana { Margarita est nominata.
S. Michael.	{ Intonat de celis { Vox campana Michaelis. { Dulcis sisto melis { Campana vocor Michaelis.
S. Gabriel.	{ Hac in conclave { Nunc pange suave Gabriel ave. { Missus de celis { Nomen habeo Gabrielis.
S. Giles.	{ Sonitus Egidii { Ascendit ad culmina celi.
S. Edmund.	{ Meritis Edmundi { Semper a crimine mundi.
S. John Baptist.	{ Munere Baptiste { Benedictus sit chorus iste.
S. Thomas.	{ Nos Thome meritis { Mereamur gaudia vitis.
S. Peter.	{ Petrus ad eterna { Ducat nos pascua vite.
S. Nicholas.	{ Nos societ Sanctis { Semper Nicholas in altis.
S. John Evangelist.	{ Johannes Christi care { Digna pro nobis orare.
S. Peter.	{ Hoc mihi jam retro { Nomen de Simone Petro.
S. Anthony.	{ Antonius monet { Ut campana bene sonet.

The two most common inscriptions of this age, common to all parts of England, are "Sit nomen Domini benedictum," and "In multis annis resonet campana Johannis." These, however, were not used by

the Norwich or Bury foundries. At Elsenham, in Essex, is a very pretty bell of this date, bearing the letter S thrice repeated in beautifully illuminated character, and crowned. This is, no doubt, an ancient sanctus bell. I have never seen a similar example.

During the latter part of the sixteenth century, and up to 1630, we find some very good inscriptions also in Latin; many of these would well bear reproducing at the present day. At Cherry Hinton, near Cambridge, the two heaviest bells have legends from the "Venite;" the remaining three were probably once similarly treated. On those that remain, are

Omnis populus terre plaudite Domino,  
Cum psalmis venite ad Dominum.

At Oxburg, Norfolk, we find legends from the "Te Deum" similarly employed. Other pleasing inscriptions of this period are—

Non clamor sed amor cantat in aure Dei.  
Sonoro sono, meo sono Deo.  
Cantabo laudes tuas Domine.  
Domini laudes non verbo sed voce resonabo.  
Jubilare Deo salutari nostro.  
Cantate Domino canticum novum.  
Merorem maestis, letis sic leta sonabo.  
Domine dirige nos.

To this period belongs the well-known legend,

{ Laudo Deum verum :  
{ Populum voco : congreco clerum.

In the eastern counties, the stronghold of Puritans, we find the following—

{ Non sono animabus mortuorum  
{ Sed auribus viventium,

by way of a fling at the old faith.

Also the following, which I have never heard satisfactorily translated—

{ Cano busta mori,  
{ Cum pulpeta vivere desi.

Another is very good—

{ Vocem ego do vobis,  
{ Vos date verba Deo.  
1638, S. Burian, Cornwall.

At Norwich, All Saints', is the curious inscription—

{ Gallus vocor,  
{ Super omnia sono.

The English legend, though it peeped out as an exceptional thing in the fifteenth century—instance the beautiful tenor at Minster, Thanet, "Holy Mary, pray for us;" and another at Long Sutton, Hants, "Hail, Mary, full of gras!"—did not come into general use till quite late in the sixteenth century. In the next fifty years English

and Latin were used pretty equally, some foundries supplying one, the others the other. The English ones are usually very short and simple, as—

Jesus be our speede.  
God save His church.  
God save the King.  
Laud the LORD alwaies.  
Fear God, &c.

But sometimes more extensive. At Attleborough, Norfolk, cast by Wm. Brend, of Norwich, in 1617, we find on the three heaviest—

1 { It joyeth me much  
  { To go to GOD's church.  
2 { Do not slack thee  
  { To repent thee.  
Tenor 3 { I wish to die  
          { To live heavenlie.

To this date belong the tenor inscriptions—

          { I sweetly tolling men do call  
          { To taste of meats that feed the soul.  
And { My roaring sound doth notice give  
      { That men cannot here alwaies live.  
Also { God save the church,  
      { Our Queen, and realme,  
      { And send us peace in Xt. Amen. 1601.  
And { I sound to bid the sick repent,  
      { In hope of life when breath is spent.  
      { First I call you to GOD's word,  
      { And at last unto the LORD.

These examples might be multiplied to any amount.

After 1660 nearly all interest in inscriptions ceases. We find little more than the founder's name, and date of casting, added to which, on the tenor, are usually the names of the rector and wardens. Those that do occur are usually vulgar, as—

Pull on, brave boys, I am metal to the backbone. I'll be hanged before I'll crack.

{ My sound is good, my shape is neat,  
{ So-and-so made me all compleat.  
{ I sound aloud from day to day,  
{ My sound hath praise, and well it may.  
{ All ye who hear my solemn sound  
{ Thank Lady Hvpton's hundred pound.  
  Bath Abbey.

{ I ring to sermon with a lusty boom,  
{ That all may come, and none may stay at home.

A founder, early in the last century, named Pleasant, was for ever punning on his own name. Another, named Penn, of Peterborough,



of the same date, was much more successful. Some of his Latin verses are very well turned: he also occasionally condescended to English, as at S. Ives, Hunts.

{ Sometimes joy, sometimes sorrow,  
{ Marriage to-day, and death to-morrow.  
{ When backward rung I tell of fire,  
{ Think how the world shall thus expire.  
{ When souls are from their bodies torn,  
{ 'Tis not to die, but to be born.

These, perhaps, led to the writing of the well-known verses for the Whitechapel foundry, about 1750, which they have placed upon most of their bells since. I will only give two other examples—one from S. Helen, Worcester, where a peal of eight was cast in 1706, and dedicated in honour of the Duke of Marlborough's victories; the other example is from Masham, Yorkshire, cast by Harrison, of Barrow, in 1766, and containing a set of rules for ringing. It is very desirable that some steps should be taken to ensure decent inscriptions on church bells in the present day. With a few notable exceptions, as S. Gabriel, Pimlico; S. Paul, Brighton; Hurstpierpoint, Sussex, where the clergy have taken the matter up, either nothing but founder's name and date, and those of the parochial authorities, or else such rubbish as was allowed to be put up at Sherbourne only a few years since, was found. I should very much like to print a few dozen suitable inscriptions, short and to the point. As from fourpence to sixpence per letter is charged for the casting, a very long inscription is both expensive and tedious.

Having rung so many changes upon the inscriptions of the last five centuries, I must hasten on to some other notabilia connected with ancient bells.

Bells in the Mediæval period, like most other productions of that age, are well deserving of study as works of art. A vast field of beautiful lettering and diapered ornamentation may be gleaned from the belfries of East Anglia. I have not made very extensive researches in the northern and western districts of England, but from what I have seen they must yield the palm to Norfolk, Suffolk, and Lincolnshire. The same must be said for the southern counties.

I think we may safely point to Lynn, in Norfolk, for the earliest specimens of these beautiful castings, many of which are, in their way, fully equal to what have come down to us in illuminated MSS. We find the names of Thomas and William de Lynn, of Johannes Godyng de Lynn, of the Wambis and Schesp families connected with this art during the fourteenth century, all more or less diffused over East Anglia, and using lettering and stamps and diaper nearly identical. One could heartily wish that more specimens of their work remained, but the custom of augmenting peals for ringing purposes during the eighteenth century in all the larger parishes has made terrible havoc amongst them; the chances of a successful find being now much greater in the inaccessible village bell-cot than in the stately well-newelled tower. The inscriptions on the bells of this period are invariably in single capitals, each capital highly adorned, the initial ones

especially so, with diapered ornament. Often the human figure is combined in various attitudes to suit the shape of the letter, usually in ecclesiastical costume. Many of the initial capitals are besides beautifully crowned. The inscription always begins with a floriated cross, more or less elaborate; and between each word there is a stop, usually a fleur-de-lys, or sprig of some pattern. The cannons are often besides elaborately moulded.

Bells with ornamentation of this particular character are not found in the fifteenth century. Whether the Lynn foundry died out, or whether it was absorbed in, or removed to, Norwich, I have not yet been able to discover. All we know is, that with the fifteenth century arose a very flourishing foundry in Norwich, conducted for some generations by the Brazier family. They seem to have founded largely, as their bells are still very numerous throughout Norfolk. With them came in a totally different kind of ornamentation. Black letter was now used exclusively, and of a very superior character. The capitals were still remarkably beautiful, and, as before, often crowned. A new class of initial cross and stops were also produced. The bell from the Norwich foundry may be readily recognized by the presence of a shield upon their crown. This shield is of three sizes, and somewhat different in detail, on each of them a ducal crown between three bells, arranged heraldically. The earliest shield had a simply diapered field. This was afterwards replaced by an ermine ground in two sizes. This foundry was carried on by various hands till nearly the middle of the last century. After the Reformation they made an attempt to return to the characters of the Lynn foundry; but whether they had preserved the original stamps, or had copies made from them, I cannot say. I am inclined, however, to the latter opinion.

Contemporaneously with the Norwich foundry was another at Bury, probably connected with the Abbey. They had a good business in Suffolk and Essex, and a little in Norfolk; their castings, however, are rough and inferior to those of the Norwich foundry. Their bells may be easily recognised by a shield consisting of a bell pierced by two keys in saltier, a chief with a ducal crown between two pairs of arrows compounded from the arms of Bury S. Edmund's, together with a rude representation of some of their tools. This foundry came into great note under Stephen Tonne towards the end of the sixteenth century, many of the largest and best bells in Essex and Suffolk being of his manufacture. It was afterwards removed to Thetford, in Norfolk, and either died out in the middle of the last century, or was revived again at Downham under Thos. Osborn.

The above foundries were confined to East Anglia, as was also the Sudbury foundry, of some note in the last century. Much information concerning them, particularly during the early period of their existence, has been gathered by Mr. Lestrange, of Norwich, which he hopes shortly to print. The book will be fully illustrated with specimens of the crosses, stamps, and letterings used in the fourteenth and fifteenth centuries. Other ornaments were also common besides the stamps, crosses, and lettering. I have several times met with the Evangelistic symbols used as stops between the words of the inscription; also the various emblems of saints, sometimes figures of the saints themselves,

sometimes a rood with attendant figures of SS. Mary and John. On the tenor at Minster, in Thanet, the inscription begins with a good demi-figure of a priest in eucharistic vestments. Flowers were also largely used as borders. I have met with a beautiful border of daisies on a bell dedicated to S. Margaret.

Leaving East Anglia we find other foundries of early date in other parts of England; but having but scanty information concerning them I will not detain you upon them. There are, however, certain founders' marks which were used pretty generally over England, for which a home has not yet been found—possibly they were itinerants. In the sixteenth and seventeenth centuries there was hardly a large town in England without its foundry. Many of them turned out beautiful bells so far as sound is concerned, but as works of art there is little to say concerning them. The most celebrated founder in the seventeenth century was Miles Gray. His head-quarters were at Colchester, but he itinerated considerably; the number of his bells yet remaining is marvellous, and not the less remarkable is the exceeding beauty of their tone. There are some twenty or thirty of his tenors yet in Suffolk, and that at Lavenham, though in no way better than several others, has been often moulded by bell-founders. So great was Gray's reputation that the great bell at S. Nicholas, Newcastle-on-Tyne, called the Mayor's bell, weighing over two tons, was sent all the way to Colchester to be re-cast by him. Richard Oldfield cast some very fine bells about the same period, or a trifle earlier; his remaining works are but few—only, so far as I am aware, to be found in Essex and Herts. A kind of lettering was adopted by him in very good imitation of fourteenth century work; his mark was an arrow on a shield between his initials, in chief a quatrefoil and a fleur-de-lys. The only other founder of this age that I shall mention is Richard Chandler; of his whereabouts I am uncertain, and I have only seen some dozen of his bells, in Bucks, Herts, and Cambridgeshire, but his tenor bell at Melbourne, near Cambridge, is one of the finest bells in existence for its weight.

The last century saw the extinction of most of the smaller foundries, or rather their absorption into the two great establishments at Gloucester and Whitechapel. The Gloucester foundry had existed for many centuries. John of Gloucester was a bell-founder there in the thirteenth century, but under the Rudhall family it chiefly came into note during the last century upon the decline of the Salisbury trade. Its turn came at last for amalgamation with Whitechapel, which foundry at the beginning of the present century may have been said to have been the foundry for England, Market Downham, in Norfolk, the last of the East Anglian foundries, being also sucked into it. There was again a considerable establishment in Reading during the sixteenth and seventeenth centuries, which was removed by the Knights to Southwark, in 1750, or thereabouts, and that again flowed into Whitechapel. At the present time we have three foundries in England, the old-established house of Mears, the Messrs. Warner, of Cripplegate, who are now getting into a large business in this department, and the Taylors, of Loughborough, of whose bells I can also speak very highly, having had several orders executed by them.

So much in a very cursory way for the history of bells and bell-founding in England. I will now push on to the practical part of the subject, with which we are more particularly concerned. With all thanks to our three worthy founders of the present day for what they have done and are doing for us, I will still say, and I know that if any of them are here to-night they will feel that I am only speaking the truth when I say that the art of bell-founding in the present day is not what it ought to be, or what it might be. I lay very little blame, however, on their shoulders, for I am sorry to say that no art has met with so little encouragement as the art of bell-founding, or has been more crippled by the fatal mistake of expecting great results from very little money. And, believe me, nothing is more easily starved than a church bell. People now expect to get a peal of six for no more than the cost of a proper tenor. Everything in a bell is the quality of the tone ; the note is a mere result of certain dimensions, and may, I believe, be reached by metal little thicker than paper. Tone depends on the material, the shape, and the thickness of the metal. Consequently, bell-founders are sorely tempted to do the best they can for very inadequate sums of money, and with a result that pleases no one. And so many a tower is only furnished with the odious ting-tang that might have had a peal had there been reasonable hope of securing the grand and mellow tones of former days.

Again, as to the lettering, stopping, and ornamentation of bells—why are these now altogether abandoned? It is true our founders have a black lettering, which can be used if asked for, but something better than any of them have yet is easily attainable, and, when once the moulds are made a good design costs no more than a bad one. It may be said bells are out of sight, and so what is put on them does not very much matter. I think it does. A bell is a sacred instrument dedicated to the service of God, and religious art may be brought to bear upon it just as rightly as upon other sacred vessels. The fact of its being seen but by few does not appear to me to affect the question, for we have got beyond the notion prevalent some fifty years since, that *that* only need be decent which meets the eye of man. The same rule applies to the careful selection of dedicatory inscriptions. Now in the nature of the case it cannot be expected that each architect should provide the bell-founder with designs for the bells of any given church ; but I think it should be the care of this Institute to provide each founder with legitimate forms of lettering and stops.

The next suggestion I would offer is this. We either find nothing but our little enemy the ting-tang, or an ambitious scheme for a peal of six or eight, too often realised only in skeleton by the tenor, its third and fifth, forming what may be called a hop, skip, and jump style of music, the constant repetition of which is far from pleasing to the ear ; and but too often the further developement of the peal is unrealised. The Marylebone churches, early in the present century, were furnished with these skeletons of peals of six, and they have hopped, skipped, and jumped for the last forty years without the least sign of filling up their gaps. I am sorry to find they have even had the contrary effect of inducing other steeples to follow in their frolics—for S. Paul, Knightsbridge, All Saints, Margaret Street, and some

others, have begun a similar skirmish. Now, instead of this unsatisfactory music, why not be content with a really good tenor and one bell next above it? Nothing can be grander than two good bells chiming thus together. Such music is far preferable to three or four light bells at odd intervals. I am, of course, only referring to those churches where peal-ringing is not contemplated. You are all of you probably familiar with the grand and pleasing effect of the two heaviest of the Abbey bells at Westminster chiming thus together for daily prayer. It is a return to ancient usage, besides being most dignified in itself, and satisfactory to the ear. Then by degrees, perhaps, a third bell, also in succession, may be obtained. Three such bells would leave nothing to be desired.

The third suggestion I have to make refers only to peals of five bells and upwards. It is that there is no necessity whatever for the universal adoption of the modern major scale, which—for the last half-century or more—has been the undeviating practice. By so doing, the harmonic combinations are very much limited, and many very pleasing scales in the minor mode altogether ignored. Now, minor intervals were great favourites in the sixteenth and seventeenth centuries, from their peculiar plaintiveness and expression. This fact was forced upon my notice some few years since, when in charge of a Suffolk parish. The church tower nearly adjoined the rectory; and the peal of five was a very light one, the tenor only 8 cwt. I was for some weeks puzzled to account for its pleasing effect. Suddenly the fact dawned upon me that it was in the key of A minor. I at once took the hint, and tested the keys of all the peals in the neighbourhood: the result was the discovery of several other examples. I have tried a great many peals of the present century, but I have not yet discovered one in the minor mode. I speak under correction when I say that I do not believe there is one in all England. Now, accepting the major and minor modes as equally legitimate, see what an increase of harmonies we have. Taking D natural as the lowest tenor note, and A natural as the highest for any peal, we get eight different keys for our peals; and by flattening the third, to bring them into the minor mode, the number is doubled.

After all, however, we must remember that, so far as bells are concerned, an exact scale, in present received musical expression, is of no moment whatever. So long as a peal of bells is in harmony with itself, and satisfies the ear, it matters not in what key it is, or whether in no describable key whatever. It is a great mistake to tie a founder down to any exact key or scale; it is sure to involve that evil instrument, the tuning-lathe, to reduce them to the appointed standard of pitch; when most probably they were much better when first broken out of the moulds, and even more pleasing to the ear. No bell is ever cast thicker in the sound-bow than it ought to be. The thickness of the sound-bow should be one thirteenth of diameter; that of the waist, one thirty-sixth of the diameter of the mouth. Many are cast far below this standard, for economy's sake. When, therefore, the tuning-lathe is brought to bear upon a bell, we may be certain that the tone is being sacrificed to the note; and, if this is bad in modern bells, what shall we say to paring down fine old bells, as I have seen

done, to fit them to the shallow tones of modern additions to the peal? It is, I fully believe, to facilitate this tuning process that the proportion of copper to tin in present use is so much greater than it ought to be. The modern practice is to make the proportions three parts copper to one of tin. Now, as tin wastes considerably in the fusing, this is far too small. The proportions ought to be in thirds—two of copper to one of tin. Bell-founders say that such a proportion is liable to render the metal somewhat brittle; and this, coupled with the thinness of the bells in the present generation, greatly increases the risk of a fracture. There is a remedy for this, however; there is no reason why the metal should not be reduced to a state of fusion twice before being allowed to run into the mould. Then, again, in the present day, the melting process is a rapid one in a roaring furnace. In former times it was slower, mostly with timber fires, and dross had an opportunity of escape, which now is all fused into the bell.

I need hardly tell you that the prevalent idea of silver entering largely into the composition of ancient bells is a pure myth. So far as sound goes, silver is little better than lead, and would spoil any bell where largely used. The idea has, no doubt, arisen from the much larger quantity of tin formerly used. Mr. Lukis relates in his little work on Wiltshire bells, that when the peal of Great Bedwyn church was taken down to be re-stocked, the cannons were found to have become white in places where there had been friction, and nothing would persuade the work-people that it was tin, not silver, that they saw. The old bell of S. Laurence's chapel, Warminster, in which tin had been largely used, was also traditionally said to be rich in silver. When it was re-cast in a field adjoining the chapel in 1657, a good deal of additional silver was thrown in by the inhabitants, as they thought to improve its tone still further. An old foreign bell at S. John's College, Cambridge, from its sweet tone is popularly called the silver bell; this, of course, being a similar delusion. The same may be said of another very pretty bell at Acton, Middlesex, called the Acton Nightingale.

Another great difference between bells, ancient and modern, is in their shape. The most ancient bells were very long in the waist, and high in the shoulder, many of them to an exaggerated degree; we now run into the opposite extreme of short waists and flat shoulders. The reason of this change is obviously connected with the art of ringing, short bells being much easier to raise, and taking up less room than bells of the old proportions. The modern founders are all in favour of this change, asserting that the note is identical in both cases, and that metal lying in the waist is useless. If they would be content with saying that it is a more convenient form, both for the pockets of the customers, the ringers, and their own moulds, I should agree with them; but there is no denying that, though the note may be identical, the quality of tone is very different, and this is evident on acoustic principles. The waist of a bell is, so to speak, its sound-board. The scientific view of a bell is that of an elastic instrument, composed of an infinite number of rings or circles, varying in tone according to their several dimensions, the sound arising from the vibratory motion of all of them when set in motion by the clapper. A bell



properly and truly cast will give the notes of a common chord more or less blended into one, and major or minor according to its height. This fact is easily ascertainable by striking the bell with the hand, or with a stick, in three different places: the note of the bell will form the base where the clapper strikes, and its third and fifth will be given at certain distances above. This flat bell-founding is, I fear, on the increase, and the lips are now so extended that a section of the bell would almost describe an ogee arch; hence we get the same notes at about half the weight of metal employed by our ancestors. I believe this system was first brought out at Downham, late in the last century. It was certainly adopted with Dobson into the Whitechapel foundry, for their earlier bells were of a more pleasing shape. Where money, however, is not a very pressing consideration, we still see the use of earlier and more graceful forms.

As regards weights of tenors, I think some fixed rule should be adopted; for instance, a tenor to a peal, say of ten or twelve in D, should range from 40 cwt. to 50 cwt.; and for a peal of eight, not less than 35 cwt. A tenor in E ought not to carry a peal of more than eight, and should range from 20 cwt. to 35 cwt.; but no one should attempt in E under 20 cwt.; now we sometimes see one as low as 15 cwt. F is the usual tenor for peals of six, and should range from 16 cwt. to 25 cwt.; and G, also available for six, but better for five, should never be under 13 cwt. No higher note should be allowed for the tenor of any peal; nor should any treble be of a higher note than F natural, all the higher ones being harsh and unpleasing. And as we must not go higher than F, neither need we go lower than D. The tone of very heavy bells in the notes of A, B, and C, may be very grand as a sort of bourdon, but they are destitute of a musical effect, besides being impossible to raise for the purpose of ringing. No note is so pleasing to the ear, or so desirable for a tenor as E; even D is inferior to it, though the cost is greatly augmented.

With all care, however, and attention to these suggestions, and others also known only to the bell-founder, another great agency is necessary to perfect one bell. It is a fact, of which there is no gainsaying, that no bell, be it made ever so carefully and skilfully, sounds so well at first as it does after it has been hung some years. There is an atmospheric effect, a process of oxidization very gradual, which goes on improving and mellowing the quality of tone as years advance. I have noticed this in several instances, and believe it to be an unvarying process. The colour of a bell changes in a few months, a greenish tint and crust come upon it, and after a long course of years the surface becomes slightly uneven, just as we are accustomed to note the process of de-vitrification in ancient painted glass. I believe it is to this process that the peculiarly quaint tone of the most ancient bells may be attributed.

Having thus pointed out the limits of a peal, I must add a word or two on the origin of change-ringing. As before stated, it was introduced early in the seventeenth century, and led to a complete revolution in the art of the bell-founder as well as of the hanger. From that time all the heavy chimes of three and four and five were reduced in weight, and multiplied in number, forming peals of six, eight, ten,



and twelve. Whole wheels were necessitated in place of the old three-quarter arrangements, and often the still simpler one of leverage only. King's College, Cambridge, has the honour of having possessed the first ringing peal of five in the kingdom. According to one tradition they were a present from Pope Calixtus III. to the college ; and according to another, they were taken by Henry V. from some church in France after the battle of Agincourt, and by him presented to the college : possibly the archives of the college may be able to clear up the matter ; at any rate, they were only chimed like other bells in that generation, though it is highly probable that they were the first peal on which the art of change-ringing was tried. They were heavy bells, the tenor being as much as 57 cwt. ; whereas the tenor of the present famous peal of the University Church in that town is only 30 cwt., or half the weight. These bells were hung in a wooden tower westward of the present chapel, and are alluded to by Mr. Major, the historian, who, writing about 1518, states that while he was of Christ's College, he frequently lay in bed to hear the melody of these bells, which were rung early in the morning of festivals, and, being near the river, was heightened by the reverberation of the water. On the taking down of the bell tower, the bells were suffered for many years to remain unused in the ante-chapel, but were sold about the year 1750 to Phelps the bell-founder of Whitechapel, who melted them down. I suspect their sale had something to do with the erection of some new college buildings.

Peals of eight were hung in a few churches early in the seventeenth century. In 1677 came out the first book on ringing ; and soon after the number of peals was increased to ten, and then to twelve. The first peal of twelve was hung in York Minster in 1681, tenor 53 cwt. ; Cirencester, in Gloucestershire, followed next ; then S. Bride, London, in 1718 ; S. Martin-in-the-Fields, 1726 ; S. Michael, Cornhill, 1728 ; S. Saviour, Southwark, 1735.

The honour of the invention of change-ringing is said to belong to a Mr. Benjamin Arrable, who died at an advanced age in 1755. His methods were much improved and enlarged by Mr. Holt. These together with a Mr. Patrick, have produced some of the most celebrated peals.

In conclusion, this lecture has been for the most part but in outline ; time has not allowed me to fill in many a detail which I could have wished. My object, however, has been rather to suggest than to satisfy,—to give you the starting-points from which to prosecute your own researches, as opportunity or inclination may offer ; I trust, therefore, it may not fail of some practical effect. Taken as works of art, our bells need a re-fusion of ancient taste ; there is no reason why they should not be made as comely in shape and ornamentation as they were in the fourteenth and fifteenth centuries. There is no want of appreciation amongst our bell-founders of the beautiful lettering, stops, and crosses on many a bell which comes to them, alas ! only to be melted down. I have been favoured with the loan of a very beautiful volume, belonging to the Messrs. Mears, containing *fac-similes* of many of the best ancient bells that have been sent to them for recasting ; and with only some encouragement from the patrons of art,

we should see our bells once again such as we might be proud to own; and not only in the matter of decoration, but still more in shape, in composition, and consequently in quality of tone, should we push on for improvement. With the scientific knowledge and applications of the present century we ought even to surpass the bell-founding of previous centuries, though we may learn of them to advantage in many things. We have seen great progress in the minor details of art, both sacred and secular, within the last few years; it has arisen in great measure from carefully tracing its sources and investigating first principles. There is much yet to be learned on the subject of bells, much to be done before we can hope to arrive at the perfection which was attained even three centuries ago, when the following inscription could be honestly written:—

“*Me melior vere  
Non est campana sub ere.*”

---

### THE BASILICA OF S. CLEMENT, ROME.

THE paucity of monuments left by the Middle Ages in Rome is one of the disappointing realities in this city's modern conditions, but easily to be accounted for by reference to the historic circumstances of those times so troublous and continually agitated by the shocks of contending parties, in a metropolis whose misfortune was to exist under a government never strictly defined, or guaranteed from disaster, by a general and loyal recognition of constituted authority. The senate and aristocracy on one hand, the popes and their ecclesiastical ministers on the other; and at a distance the vague but powerfully-supported claims of the emperors of the west, produced in the aggregate a confusion contributing to render this city, perhaps, the most unquiet centre for social life throughout that period understood in the term “*mediæval*.” Whilst magnificent cathedrals were rising into grandeur of completeness at Pisa, Siena, Florence, and Milan, Rome produced nothing worthy of an enduring place among the great monuments of Christian faith and genius; and during the period most eventful to the study of revived arts in Italy, her pontiffs were spending their lives in inglorious exile at Avignon, leaving their capital to its gloomy destinies, ruinous, depopulated, and torn by factions. Still more discreditable to the government of past ages in Rome is the deliberate, we might say Vandalic, demolition, through which the art of the Middle Ages has, in several instances, had to suffer here, and that within periods of high development, of liberal patronage, in the same sphere of interests elsewhere. I might cite the proofs of utter non-appreciation and ignorant neglect, manifest at this day in the condition of one of the most remarkable monuments of mediæval antiquity, still enriching Rome—the beautiful cloisters of the thirteenth century at the Lateran; also from the story of the same basilica, the lamentable consequences of indifference to early Christian art. The

attics of that basilica were painted with sacred subjects by Masaccio, Gentile da Fabriano, and Vittore Pisano, the first artists of their time, commissioned by Martin V.; over the chief portals was the "Last Judgment," a large fresco dating earlier than the fifteenth century; and all these art-works, whose merits may be inferred, at least in the case of those by the masters above named, were swept away in the tasteless renovation (not *restoration*) of this church under Innocent X. Still more unpardonable was the deliberate and total demolition of the chapel in the Vatican palace, whose walls were covered with paintings by Fra Angelico da Fiesole, for the mere object of constructing some great staircase, ordered by Paul III.; and within recent years has been seen the annihilation of a fine old Gothic portal, (fifteenth century,) with its clustering pilasters and guardian lions supporting columns, at S. Salvatore in Lauro, in order to the rebuilding of its *façade* in a style that reminds only of the clubhouse or theatre!

But the explorer who, not contented with beaten tracts or frequented sites, is ready to search and inquire for what still remains to represent the Christian mediæval genius here, may find not a little to reward and delight him in spite of that incapacity to appreciate, even to revere, the creations of the Middle Ages, manifest on the part both of authorities and artists at this centre. That Rome has hitherto failed to produce any high school of sacred art, nobly characterised and distinctively her own, is surely ascribable to nothing else than the influence of a rule which, checking the impulses of freedom, has raised a barrier also to the development of genius. Turning to the brighter side of the picture, we have an almost unbroken chain of monumental records, from the time of Constantine, supplied in one walk—the mosaics of this city's churches; but in sacred painting, little of early or clearly ascertainable date beyond the limits of that most productive sphere, the Christian catacombs. Therefore it is that we must hail with the more cordial satisfaction the new and rich mine of such treasures brought to light within late years, alike important for archæologic and artistic studies, in the subterranean basilica of S. Clement, on the Cælian Hill: a church of which we are informed that it was in its nucleus an oratory within the house of Pope S. Clement, the second successor to S. Peter, who was instructed in the faith by S. Barnabas, and baptized by S. Peter himself. We are informed that this primitive chapel was replaced in the fourth century by a basilica of architectural importance, mentioned by S. Jerome, by Pope Zozimus, who held a council within its walls, A.D. 417, by S. Leo the Great, and by S. Gregory the Great. Next, this church was restored and embellished by different popes in the seventh and eighth centuries, but eventually (at least as we are left to conjecture, in the absence of proofs respecting its later destinies,) was reduced to ruin by the tremendous fire that swept over the entire region from the Capitol to the Lateran, caused by the Normans (1084) during the occupation by Guiscard, the defender of Gregory VII., against the invading emperor, Henry IV. After this catastrophe it seems that, before the lapse of many years, this basilica was restored under Pascal II. (1099—1118.) The renewed church, built at higher level, so as to overwhelm

and reduce to a long-forgotten subterranean existence the venerable temple beneath it, was enriched by the chancel and choir compartments, with sculptured marble screens, a beautiful paschal candelabrum and ambones, the whole a perfect example of such ecclesiastical construction and arrangement (probably of the eighth century,) and transferred from among the contents of the earlier edifice; later by a high-altar canopy of the time of Pascal II., and by a beautiful and complicated mosaic covering the apsidal vault, of about the same date.

As to that marble-enclosed choir and *schola cantorum*, with its richly inlaid screens and ambones, no monument of its description better answers the purpose of illustrating the story of ritual; and that disposal of the sanctuary, which was the natural result of sacramental doctrines, while it secured to the ceremonial expression of those doctrines the highest dignity, is in no other Roman church retained to this day unaltered as at S. Clement. On the other hand, indeed, we have deplorable proof of its deliberate destruction within modern times, in several of this city's temples; and the restoring works, now in progress at S. Maria in Trastevere, have brought to light the remnants of a similar plan, a chancel advancing far into the nave, which must have been sacrificed so early as the twelfth century, when that basilica was almost rebuilt by Innocent II. Other interesting features, which render the church on the Cælian Hill so important for its archæologic character, are those preserved in its exterior: the atrium surrounded by porticoes, which may be referred to the buildings of Pascal II.; the outer narthex, or vestibule, where those penitents called *ſentes* in the early Church system had their station; the inner narthex, or pronaos, for the *audientes* and catechumens, and at the entrance to that pillared quadrangle a porch with vault and columns, which Roman antiquarians refer to the ninth century. In the interior we have further to notice the deep-recessed chapels at the extremities of each aisle—representing the *diaconicum* and *gazophylacium*, for deposit of the sacred vessels and offerings of the faithful, and the mediæval baldachino with traces of the use of curtains for concealing the sacred ministers, except at certain solemn passages in the rites. Comparatively modern as this upper edifice is, it has long been cited as a model of the primitive Roman basilica in all leading features; and notwithstanding the far from appropriate ornamentation in fresco painting along the attics, in profuse gilding and carving on the flat wooden roof, added under Clement XI., it still presents this type, invested with a character of olden dignity and sanctified calm, that at once strikes responsive chords of religious feeling within the soul. And the services, here zealously kept up by the Irish Dominicans of the convent, are in harmony with this finest expression peculiar to the sacred structure itself.

It was in 1857 that the estimable and learned prior of this convent, Father Mullooly, after long consideration, set about the task, resolved on several years previously, of excavating below the restored church; and soon after the commencement of these works, he was rewarded by the discovery of chambers, quadrangular and vaulted, three columns erect (at the depth of about fourteen feet,) and several fresco paint-

ings. Between the summer of 1858 and the February of 1861, the undertaking was carried on by the "Commission of Sacred Archaeology," and within this period were found four other columns in various descriptions of rich marble, besides several additional frescoes. Subsequently the excavating works, and also a system of reconstructions requisite for supporting the upper buildings, have been carried on entirely at the expense, as also under the direction, of the father prior; and the numerous discoveries of fresco paintings, besides architecture, have proved of the highest interest; ritual, history, and sacred legend being here illustrated with various degrees of artistic skill, displaying the successive phases from a comparatively classic to an almost barbaric school—the aggregate, indeed, most valuable, inasmuch as it fills an hiatus hitherto left to be regretted by the student in the chain of Christian monuments at Rome. Determination of date in these paintings is, of course, but conjectural, though to a great degree aided by internal evidence from treatment and style; and in their variety they form a record of the successive conditions of art, as likewise of the story of religious ideas at this centre. In the chronologic order that seems, if not certain, at least admissible, it is most interesting to consider these works, and follow their series from the earliest supposable date, the fourth, down to the eleventh century. Near the entrance to the nave are two large heads, evidently belonging to figures that have perished, both of expressive character, and designed with freedom that indicates a superior school; both without the nimbus or other indication of subject, and these, it may be conjectured, are of the fourth century. Among the earliest, though of later date than the above, are the frescoes, of which but few fragments remain, at the west end of the southern aisle; the "Crucifixion of S. Peter," (the feet alone fastened to the cross, being left;) some heads of saints with the nimbus, and a seated figure of a crowned emperor with right hand extended, as giving orders to two persons standing before him, supposed to represent Michael, emperor of the east, in the act of sending S. Cyril to evangelise the Slavonian nation; near this a prelate, with the Greek pallium and nimbus-encircled head, baptising some converts by immersion—probably the same Cyril administering that rite to a Slavonian prince. Among the first-discovered paintings, was the "Martyrdom of S. Catherine" of Alexandria, whose figure, almost nude, stands between two executioners before a wheel. This subject is noticeable, because affording proof that the saint's legend was known in Italy long before the second Crusade, during, or after which it had been supposed to have found its way hither from the east. Near this, two groups of heads, male and female, all looking in the same direction, and of earnest even austere expression. The subject, in this fresco's now imperfect state, undeterminable, but not unlikely to be (what alone can be conjectured in any association with this church)—the "Martyrdom of S. Ignatius" in the Colosseum, the remains of that holy bishop being here preserved.

Historically most remarkable, and among those indicating, through a certain freedom of treatment, an early, if not the earliest date, are the two series, illustrating the life of S. Clement. On two

massive square piers these frescoes occupy different compartments. S. Peter placing S. Clement on the episcopal throne, and investing him with the pallium, symbolic of jurisdiction; two other popes, Linus and Cletus, in the same group, and all designated by name; below this S. Clement celebrating Mass at a small plain altar, in a church with colonnades illuminated by pendent lamps; several persons—one a stately matron, with name inscribed, Theodora—standing at one side; while, on the other, are the sacred ministers—a deacon, a thurifer with incense, two bishops with croziers; also, a married pair, named in an inscription below as Beno and Maria his wife, in act of offering tapers; under this a less-finished group of three persons, from their dress apparently slaves engaged in erecting a large column, under the supervision of a fourth, whose attitude seems to command, with name written Sisinium; this last subject, probably the founding of the church raised here over the house of Pope Clement. And some light is thrown on this scene by the inscription placed vertically amidst its figures: *duritiam cordis vestris (sic) saxa trahere meruisti*; besides other words in a barbaric dialect, transitional between pure Latin and vulgar Italian. The other series illustrate the poetic legend of the martyrdom of Pope S. Clement, on the coast of Cherson. After working as a slave with several other Christians in the stone quarries, he was drowned in the Euxine Sea, his body being miraculously preserved in a splendid temple built under the waters by angelic hands. And every year, on the anniversary of his death, the waves retreated, leaving a passage along dry ground for the faithful to visit and worship at that mysterious shrine. Once it happened that a mother brought her child with her on this occasion, and, returning, left the boy in the temple, imagining he had followed with other children conducted hither by their parents. To her agony she found that the sea had flowed back, submerging, before she could retrace her steps, that martyr's shrine; but on the next anniversary she returned with other worshippers; and here, to her unspeakable joy and astonishment, did she find her lost son asleep, unscathed and unconscious, till he awoke in her arms. (This story is represented in three distinct subjects. On one side is an external view of the city, with the name *Cersona* over a gateway, whence is emerging a procession headed by the bishop, in sacred vestments, but without the mitre.) In the central compartment is the temple, like a pavilion, supported by slender pillars in the midst of the sea, here indicated by a wavy surface bestrewn with large fishes; a plain altar, with two lighted tapers on its mensa, and three lamps suspended above, being at the centre of that interior, where appears the figure of the mother twice in different actions; first, bringing in her child, and again discovering him asleep before the altar as the boy awakens. Above the mother's figure are the words, written in the form of a cross, *mulier vidua*. Below this picture is an inscription explaining its subject:

“Integer ecce jacet repetit quem previa mater;”

wanting only the first four letters here supplied; and, in a lower compartment, we see another group, evidently intended for the family who



ordered this painting—a father and mother, a little boy, and another female, each carrying a peculiarly-formed taper, no doubt to offer at the altar; the names being written beside all these several figures—*Beno, Domna, Maria, Puerulus, Clemens, Attilia, Ge*—the last incomplete. In the midst, within a circlet, is the half-length figure of S. Clement, holding the sacred volume, and raising one hand to bless; a large nimbus round his head, his countenance full of apostolic benignity—the features finely regular. Below is the epigraph, in Leonine verse—

“*Me prece querentes estote nociva caventes;*”

and laterally to the group another inscription, which may be restored as follows :—“*In nomine Domini ego Beno de Rapiza pro amore beati Clementis et redemptione animæ meæ pingere fecit*” (sic.)

That this family of Beno de Rapiza was noble, and flourished in the eleventh century; also, that the pictures here executed by their order may be referred to the latter years of the same century, is the conclusion to which Signor De Rossi arrives in his interesting report on the S. Clemente frescoes (“*Bulletin of Christian Archæology*” for January, 1864.)—Higher on the same wall-surface is another composition belonging to the same series, but now almost entirely lost, though the subject, the miraculous preservation of S. Clement’s body in the temple, is indicated by the extant inscription, restored as follows :—

“*In mare submerso tumulum parat Angelus istum.*”

On another pilaster is a composition whose subject is explained by the words legible below, as the transfer from S. Peter’s to this church of the exhumed body of S. Cyril, who, after his mission to preach the Gospel to the Slavonians, ultimately settled at Rome, where he died, and was interred with great honours. In the funeral here represented his body, carried on a bier, is in pontifical vestments, the head still crowned by the nimbus; a pope with the tiara walking between two bishops, and several other ecclesiastics follow, one of the prelates, as well as the pope, distinguished alike by the nimbus; and among sacred symbols appears a large jewelled cross; also, three banners, pendent from crosses in form like the *labarum* (sole instance of the introduction of this last in any painting of very early date;) beside the bier walk two thurifers, swinging large censers; and near its head is seen a female, whose dishevelled hair and action express passionate grief. Another subject, distinct, though not divided from the former, is the celebration of Mass by the same sainted pope at a low altar, on which lies an open book with certain words still in liturgic use; but no ornament or symbol; neither cross nor tapers appear, pendent lamps alone illuminating the rite, which takes place in a species of *ædicula*, perhaps meant for a perspective view of S. Clement’s church, three narrow arches representing its division into nave and aisles.

The figure distinguished by the nimbus, walking beside the Pope, may be the brother of S. Cyril, Methodius, also revered as a saint; and the pontiff himself is probably Nicholas I., elected 858, who was the first to encircle the papal mitre with a regal diadem, here depicted



as a tiara of a *single* crown, which he is said to have assumed in sign of *temporal* sovereignty. In this picture, therefore, we have the earliest extant representation (as De Rossi has shown) of the original tiara, long before that prouder symbol, the *triregno* (or triple crown) had been invented. As to costumes, we are reminded in all these groups of the classic rather than the mediæval, excepting, indeed, the ecclesiastical vestments, which are almost identical with those still worn at the altar; the rest being what we may consider early modifications of costumes proper to ancient Rome. The *paterfamilias*, Beno, wears a tunic reaching to the knees, a mantle clasped over the right shoulder, like the antique *lacerna*, and a short beard with moustachios; the females are in vestments flowing down to the feet, with hair parted over the brows; and the Maria (Beno's wife) wears a short veil, with a dress remarkable for graceful simplicity. The modest style of sacred ornaments, and the absence of images at the altar, convey tacit protest against the tawdry theatrical decorations now fashionable in the Italian Church.

Scarcely less interesting is another composition, comprising different moments of the same story, that of S. Alexius, according to the romantic legend of that young patrician, who abandoned fortune, station, his parents, and a newly-wedded bride, to become a pilgrim in the Holy Land, and eventually to return as an unknown pauper, subsist upon alms, and die in the same lowly condition at his father's gate. Some writers assign to this event the date 409, in which case the contemporary Roman bishop would have been Innocent I., not Boniface, as here represented; and the memory of the affecting story is to this day perpetuated by the existence of a splendid church on the Aventine Hill, occupying the site of the family mansion, and containing, among other relics, the wooden staircase under which Alexius used to sleep, and beside which he died, at his father's gate. We see the unknown pilgrim returning from the Holy Land to the house of his patrician father in Rome; again, just before death, receiving the last benediction from Pope Boniface, and revealing the secret of his birth by means of a scroll, after having spent years as a mendicant supported by alms; finally, recognised on his death-bed by his father, mother, and destined bride, to whom the Pope has discovered his identity: the heads in these groups expressive, the costumes here also classic, except in the instance of the pope, who is mitred and vested like an officiating prelate at the present day, and under whose figure is the name Boniface, as other principal personages have here alike their written names. Above, in another compartment, is seen the SAVIOUR enthroned, with SS. Michael, Gabriel, Clement, and Nicholas; but all those figures are headless.

To another series of several scenes from Evangelical history, we might assign much later origin, inferring from certain of their subjects, less early adopted in art, and also from the manifest inferiority of style; the Crucifixion, with the Mother and S. John beside the Cross (no doubt the earliest picture of this subject in any Roman church;) the two Marys at the sepulchre—represented as a narrow archway, within which hangs a lighted lamp—the angel seated at the side opposite to

the two females, as if answering their inquiries, "He is not here;" the descent to Limbo, the SAVIOUR's figure floating downwards, and extending one hand to an aged man, beside whom stands a female—probably Adam and Eve, both (contrary to art traditions) fully draped figures; the Marriage at Cana, having in the background a perspective of architecture; and over one of several figures the name written vertically, *Architriclinus*. At an angle near these groups, on another wall, is a large picture, evidently intended for the Assumption of the Virgin; and from the comparatively late introduction of such subject in art, we may ascribe higher antiquity to this than to any other representation of it, at least in the schools of Western Europe; the SAVIOUR appears seated on a rainbow within an elliptic aureole, supported by floating angels; in the centre stands Mary, with long mantle and veil, her arms outspread in attitude of prayer; below, on each side, are the Apostles, whose action and countenances variously express astonishment and awe; and at the extremities of this group, S. Leo and S. Vitus, both with names written, the Pope's head having a square nimbus—proof that this Leo (probably fourth of the name) still lived when the picture was painted.

It must be well known to those familiar with early Christian art, that the subject often called "Transit of the Virgin," was originally represented, not as the bodily ascent of the blessed Mother to beatitude, but the reception of the soul in the symbolic form of a newborn infant by the Redeemer in person, the Divine Being, Who, in this scene, usually appears among the Apostles as they stand around the body laid out for interment. Nor does the later development of this legend, as an actual ascent in the body to glorified life become commonly admitted into the sacred art range before the fourteenth century. As to the Crucifixion, it is alike well known how comparatively late was the introduction of any other than symbolic presentment—the Lamb with the Cross, or that instrument of death studded with gems, but without the Divine Sufferer's figure. Another picture, on the lateral wall of a niche, S. Blasius healing a boy by extracting a thorn from his throat, for cure of maladies in which part that saint is still invoked in Rome, may be supposed, from its style, to belong to a better and earlier school.

Besides these are to be noticed other frescoes that may also be referred to later date—the tenth or eleventh century; the Sacrifice of Abraham on the wall of a niche; also, in the same recess, a Madonna and Child, the former crowned and profusely adorned with jewels; this cumbrous finery, as well as the conventional and feeble conception, serving to indicate the Byzantine school, so soon sunk into hopeless degradation, as that to which this picture belongs—a good deal similar to another Madonna and Child, lately brought to light at the S. Lorenzo Basilica, on the Tiburtine Way, and referred by De Rossi to the tenth century.

A head of the SAVIOUR, within a radiated nimbus, the countenance represented as youthful and beardless, displays some superiority; and may be referable to a better period than the other frescoes near it in the niche whose vault it occupies.

The last-discovered series comprises three groups of small scale, so much injured as to be scarce discernible, but explained by some words of an inscription as illustrating subjects taken from the Dialogues of S. Gregory (l. 1, c. ii. iii.)—the monk Libertinus, of a monastery at Fondi, to whom his abbot kneels in order to ask forgiveness for having unjustly chidden and beaten him, the same monk raising a dead child to life by the touch of a shoe, worn by Onoratus, another abbot of the same cloisters, which relic he was carrying with him on a journey; another holy monk of the same community, who, being gardener at that monastery, discovered that a thief had been robbing his vegetables, and commanded a serpent to guard the gap by which the offender had found entrance; the reptile obeying him, so frightened was the thief at seeing such an obstacle in his way, that he stumbled and remained caught among the bushes, till in this plight found by the good monk, who mildly reproved, forgave, and told him to help himself *ad libitum* to what vegetables he wanted, return if again in need of food, but sin no more; this last and most curious subject being unfortunately the least distinguishable in the series; nothing, in fact, save a serpent and a man's head left defined on the dusky wall surface.

Other isolated figures of value for their artistic character, and apparently of different dates, are: the SAVIOUR, colossal in scale, in rich vestments with sandalled feet, holding two books (the Old and New Testament) in the left hand, while the right is raised to bless; the head unfortunately wanting, cut off by the roof that supports the modern flooring above. S. Antonius (with name) in sacerdotal vestments, probably the martyr who suffered under Domitian; the Prophet Daniel between two lions, remarkable for his costume, the Roman toga and chlamys with the Hebrew ephod on the breast. A remnant of the substructure of the choir and ambones is among other noticeable discoveries, serving to confirm the fact of the removal of those beautiful details with their marble screen-work from the primitive to the later church after the restoration of the twelfth century. One peculiarity in early ecclesiastical decoration strikingly evinced throughout this now subterranean edifice, is the application of colour to every disposable surface; for where space is not occupied by figures, an ornamental bordering, or other diaper work, adorns every interval, leading us to infer how rich was the effect of this interior in its olden completeness.

O. J. H.

---

## THE ECCLESIOLOGY OF THE ISLE OF MAN.

OCCUPYING a distinctly isolated position between Scotland, Ireland and England, and possessed by invaders from each of those countries successively, the Manx remains of mediæval architecture might be expected to supply a very curious subject for study, in deducing from each nation its peculiarities—combined in one distinct and local style;

just like (though of course in a far minor degree,) the mediæval architecture of Sicily, composed of, or derived from, an admixture of Norman and Saracenic, and not without a dash of classic, acquired from some of the most perfect temples in the world, which that island even now boasts.

If anyone visits the Isle of Man with such expectations he will be grievously disappointed: it would be difficult to find a district in Western Europe so barren of Gothic work. Still some few facts remain unpublished, and as the ecclesiology of the island needs but a few pages to present it in a complete form, that space may not be altogether misapplied.<sup>1</sup>

The cause of this remarkable dearth of architecture may, like Cerberus, or a speech of Mr. Gladstone, be ranged under three heads: I. the extreme subdivision of the island; II. the nature of the stone; and III. the disturbed state of the population.

I. The island measures about  $33\frac{1}{4}$  miles in length by  $12\frac{1}{2}$  in width at the centre, and comprises 90,000 acres of enclosed and cultivated land, probably at no time thickly populated, nor with a large number of persons residing at any particular spot; there are at present from 52 to 53,000 inhabitants. This space was divided into seventeen parishes, and every parish into chapelries, called treens, amounting to one hundred and eighty, each of which had its own chapel or oratory; so that the total of churches and chapels, including those of a few monasteries, was fully two hundred. At the present time there are forty churches, chapels, and schoolrooms, used for church-service. Being formerly so very numerous they were all particularly small and inexpensive.

II. The southern and greater part of the island is composed of igneous rocks, exceedingly hard, and unsuited for cutting; while the other stone found in the island is a sandstone, soft and pliable, which, being incapable of resisting the action of the weather, is still more unsuited for external architecture.

III. And as to the disturbance of the population, that arose from invasion. A glance at the history of the little kingdom will show that, from the earliest period, the temptation to possess such a "tight little island," as a handy independent territory, was too great to be resisted, and accordingly the land became the scene of a perpetual series of invasions, mostly from Scotland, some from the Danes and Norwegians, others from Ireland, and some from Wales and England; and it never continued for any lengthened period in one possession, though since it was sold by the great Derby family to the British government in 1765, we may hope that it is at length finally settled. The inhabitants still enjoy their own privileges and a parliament, with the right of law-making perfectly independent of control, except from the representative of the queen and the privy-council.

The combined action of these three causes will fairly account for

<sup>1</sup> A good deal of information will be found in Mr. Neale's "Ecclesiological Notes on the Isle of Man, and the Orkneys," 12mo. 1848; but the work being on a limited and local subject is probably in the hands of but few. A brief notice of it appeared in the *Ecclesiologist* for April, 1849.

the absence of architectural remains exhibiting any grandeur or richness.

S. German's cathedral, in Peel castle, is altogether exceptional, though even that would attract little attention elsewhere, or on a different site. The castle itself occupies a high rock, until lately approachable on foot only by a ford at low water: and the east end of the cathedral extends to the edge of the cliff, and crowns the castle walls of which it forms part. In plan it is a plain cross with tower at the crux, but without aisles; in length 115 ft. 2 in. by 70 ft. wide inside. The nave is 52 ft. 6 in. by 20 ft.; tower, 17 ft. square within the arches; chancel, 36 ft. 7 in. by 20 ft.; transepts, each, 22 ft. by 18 ft. 2 in. The date of the chancel is First-Pointed, the tower partly later, and the transepts and nave Middle-Pointed. The south wall of the nave has four arches recessed and chamfered, with dripstone, showing that there was an aisle either formerly existing or intended; on the opposite side are two lancets, trefoil-headed, and a door; at the west end is a large window without tracery.

The tower stands on four arches recessed and chamfered, that on the north being rather the earliest, and having the dog-tooth ornament, unpierced, in the dripstone; resting on piers with three semi-octagonal pillars in each inner face; the inner capital on the east has been cut away as if for a rood-beam. Just above the point of the arches is a herring-bone course, and then it is floored; the next story was only about seven feet high, and above came the upper floor. The parapet is embattled: adjoining the south-west angle is a large square staircase-turret, also embattled.

The doorways are placed, one at the end of the north transept, and the other on the west side of the south transept; on the left of the latter, within the building, is a holy-water stoup.

Round the transepts, outside the parapet and carried on a level across the gables, runs a passage on corbels, which there can be little doubt was intended for the purpose of defence; the windows of the transepts are very small, and that at the end of each is not in the centre, but rather towards the east.

On either side of the chancel are five very long lancets, and between each on the exterior a narrow pilaster buttress; at the east end are three lancets, the central the highest, with a bowtell worked in the angle. On the south side is the head of sedilia, while opposite are two large drop arches, probably over tombs. A door on the south leads down through the thickness of the wall into a crypt beneath the chancel, measuring 28 ft. 8 in. by 15 ft. 7 in. The vaulting is in the Pointed barrel form, with thirteen large semi-octagonal ribs occupying more than half of the surface. On the north is a Pointed doorway built up.

The building has long been roofless and falling to decay, and the few mouldings (in sandstone) are rapidly perishing. The gables show that the roofs were only of moderate pitch, although the island enjoys a more than average amount of rain.

The orientation is 8 s. of E.; the feast of S. Germanus occurring on the 25th July, the theoretical orientation would be 33 N. of E.

An excellent paper on Peel cathedral, by Mr. Petit, appeared in the "Archæological Journal,"<sup>1</sup> with numerous illustrations; his admeasurements are within a few inches of the above. He believes the chancel—the oldest part—to have been built by Simon, who became bishop in 1226. At that time, and until the death of Bishop Magnus in 1265, the sovereigns of the island paid homage to Norway, and the bishops were consecrated at Drontheim; and Mr. Petit desires a comparison with the cathedral of the latter, built about the same date. There is, however, no resemblance whatever between the two, and the latter is of Early Transition-to-Pointed work;<sup>2</sup> while Peel cathedral is fully developed First-Pointed, and possibly later.

On the higher part of the rock, the whole of which is included in the castle walls, stands a round tower, forty or forty-five feet high, built on the Irish model, except that it should be twice the height in proportion to the diameter, and that the parapet is corbelled out and embattled; at the base the circumference is forty-five feet, but it batters. The door is 5 ft. 8 in. from the ground, and the wall at that height is 4 ft. 5 in. thick.

Rushen abbey, at Bala Sala, appears to have been a monastery of some importance, but has suffered ruthless destruction, a few towers and walls only remaining. The last example of barbarism was perpetrated a very few years since, when a monumental slab incised with cross and sword, (referred to in Cutts' "Monumental Slabs,") happening to be in the line laid out for a farm-road, was turned over into a ditch, and buried six or seven feet deep.<sup>3</sup> There is an early bridge very near, with sharp-pointed arches, and the way too narrow for any carriage much larger than a wheelbarrow or perambulator.

With respect to the ordinary type of Manx church, it may be described as in plan a simple parallelogram, forming a continuous nave and chancel without arch or division, usually ranging between 40 ft. and 70 ft. long by 15 ft. to 25 ft. wide (one treen chapel, at Chibber Vondey in Malew, is only 8 ft. by 4 ft. 6 in. ;) no tower, aisle, or buttress; low thick walls, often battering, with small doors and little lancet windows, and an absence of mouldings or decoration of any kind. On the west gable put a bell-cot, whitewash the walls (and roof too, if desired,) and there will be no difficulty in picturing to oneself a genuine Manx church. Very few have escaped rebuilding; but the same general plan is often retained.

S. Maughold's church is the most interesting remaining example, being in the very Early-Pointed style; but it has been severely stuccoed. The illustration is from a rough sketch of the west front. It will be seen that the walls batter, and the coping of the bell-cot is just contrary to the usual arrangement. The porch is curious, consisting of two plain walls supporting a segmental arch, the outer edge of which is ornamented with the nail-head; at each inner angle is a rude pillar. It is said that when the building was under repair some

<sup>1</sup> "Archæological Journal," III. 49, 1846.

<sup>2</sup> I described Trondbjem, or Drontheim, cathedral in the *Ecclesiologist* for 1856. Vol. XVIII. p. 400.

<sup>3</sup> I was so informed by the bailiff who was present at the ceremony.



WEST FRONT OF S. MATTHEW'S.

ISLE OF MAN.





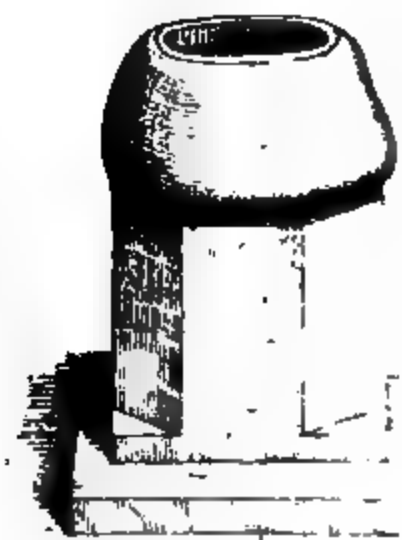


Kirk Bride.



Kirk Arbory

Kirk Malewe.



Kirk Malewe

years ago, arches and fragments of arches were found imbedded in the walls; this was all covered up with unmercifully-thick plaster. The windows are very small, irregularly placed lancets, except at the east end, where is a low Tudor window of three lights, flanked by a lancet on either side, splayed through the wall at a slope, like a pair of hagioscopes. The altar formerly stood in the thickness of the east wall, the sill of the central window being cut down for the purpose; at present the altar is a cupboard, with folding doors and lock. At S. Trinian's ruined church, of Middle-Pointed date, the masonry of the altar remains. So in the chapel of Rushen castle, it stood in a window at the south end of the east wall, (represented in the accompanying illustration,) though the arrangement is not easy to understand; the ledge in the splay of the window is only three inches wide, and could not have supported the mensa, it being on a higher level than the window-sill.

Except at Peel there is no piscina in the island, though there is a curious fenestrella in the Friary Chapel, Kirk Arbory (now a barn,) shown in the illustration; the lower level could not have served for a sedile, being only 11 in. wide; the extreme height is 2 ft. 9 in.; the ledge usual to a piscina will be noticed.

The orientation of S. Maughold's church is 12 s. of E.; theoretically it would be 34 s. of E.

Kirk Bride is also an old church, probably Early Middle-Pointed, though the windows, except that at the east, are lancets; the curious form of the head (shown in the illustration) may no doubt be accounted for by the great difficulty of turning an arch in the stone of the island; a lintel resting on corbels occurs at Kirk Arbory and elsewhere; and the lancet heads are cut out of a single stone, as in the nave of Peel cathedral, and in a two-light window in Rushen Castle.

The small size of the windows is very noticeable; at S. Trinian's the east window, of two lights, and about 10 ft. high, is only 2 ft. 2 in. wide in the clear; at S. Michael's chapel the east window is 3 ft. 4 in. high and 9½ in. wide.

The nave-arcade at Peel is low and plain; and the only other example occurs at S. Mary's, Castletown (now a schoolroom,) where the piers are nearly cubes, measuring 2 ft. 5 in., with chamfers serving for cap and base.

The only old church tower is at Kirk Braddan, and that is exceedingly plain, without buttresses and battering. The orientation of this church is 5½ N. of E.; theoretically it would be 33 N. of E.

More than half-a-dozen old fonts remain; they are bowl-shaped, as at Kirk Malew (see sketch,) or octagonal, perfectly plain, and are now sometimes set in a window sill; almost all have covers.

As regards sculpture: at S. Maughold's is a beautiful churchyard cross opposite the gates; the date is Late Middle-Pointed, and the general design somewhat resembles Neville's Cross, near Durham, frequently engraved. Under the canopy at the top, in the front elevation, is the holy rood; at the back the Blessed Virgin and Child; on the dexter, a civilian kneeling; on the sinister a leaf. There are several escutcheons, one of which bears the Manx Arms, and another a chalice. The

material, design, and workmanship leave no doubt that this elegant cross was imported into the island.

At Kirk Braddan the gable cross is inartistically carved on the west side with the rood and SS. Mary and John; at Kirk Bride are two or three corbel heads knocking about the churchyard, and over a door is a poor, decayed group in relief representing the Temptation in Paradise. These are all.

Of woodwork one or two exceedingly plain roofs may be remarked, and at Kirk Malew are remains of what was probably the roodscreen, dating early in the sixteenth century, with the arms of the island, the three legs conjoined in fess point (much like the bearing of Sicily,) which were introduced at the conquest by Alexander III. of Scotland between 1264 and 1285; and also an eagle's leg, a badge of the Stanley family, then "Kings of Man," the Island having been granted to them by King Henry IV. in 1406.

There is said to be an ancient chalice at the same church (Kirk Malew,) but the incumbent was out, and his wife and household knew of no antiquities except what could be found in a rubbish-hole beneath the pulpit, and that was a piece of the brass stem of a processional cross or pastoral staff, probably about the same date as the screen.

The churches are in part dedicated to local bishops, scarcely known elsewhere: such are S. Rooney (Kirk Marown;) S. Conaghan (Kirk Onchan;) S. Lomanus (Lonan;) S. Cairbre or Carber (Kirk Arbory;) S. Maughold or Machutus; and there is Baldwin's Valley, from S. Baldwin, or Baldus. Better known saints are S. Trinian (=S. Ninian;) S. Lupus (Malew;) S. Germanus, Peel; S. Bridget (Kirk Bride;) and S. Andreas: there are also S. Mary, Old Ballaugh, and Port S. Mary; S. Anne (Santon;) S. Michael; and S. Patrick's Isle.

Two singular arrangements prevail. One is the constant custom of bringing down the bell-rope outside the wall, where the end is fastened with a padlock, of which plan stray examples may, however, be met with in England; and next the whitewashing of all exterior walls, from the ground to the bell-cot gable or chimney-top inclusive, and very often the roofs, also, of cottages, and occasionally of churches, as at Kirk Bride. The house roofs are usually thatched, and to guard against wind a rude network of rope is constructed upon them, and the ends fastened to a row of projecting stones just under the eaves. There is a row of holes running round S. Trinian's, about 6 ft. from the ground, that might possibly have been left for this purpose, but they go quite through the walls, which are 4 ft. 8 in. thick.

The Isle of Man boasts an unrivalled collection of Runic monuments of a class differing from all others; they amount in number to forty, eighteen of which bear memorial inscriptions. Each is a long flat slab of stone, usually sculptured in low relief with a cross and uniting circle, and knotwork on one or both sides, and an inscription in Runic characters (to the effect that A. raised this cross to B. his relative) is cut in the edge; often the spaces not occupied by the cross are filled up with very rudely-carved figures, such as a man or woman on foot or horseback, animals of the chase, birds or serpents, and knotwork. The latter is often admirable, though sometimes rude. The sculpture is

not altogether barren of that peculiarly quaint humour so characteristic of the early mediæval period, especially as shown in the sketch of a head from a cross at Jurby, where the artist could not refrain from knotwork even in representing a cocked-hat. The minds of these artists were imbued with knotwork; one can imagine what they must have suffered from knotwork if they ever had the nightmare.

This class of monument is believed by Mr. Cumming to date from and since the eleventh century: he published a thin quarto on the subject; but the illustrations are unfortunately poor and not very correct lithographs. Three of the crosses are engraved in the "*Archæological Journal*," vol. II. pp. 75-6, but I think not perfectly accurately. The latest example in point of date is evidently one at Kirk Michael, carved in sandstone, and differing somewhat in style. The largest is a very elaborately carved specimen at S. Maughold's; the widest is that at Kirk Lonan, where the wheel is 3 ft. 2 in. diameter.

A communication recently appeared in the "*Gentleman's Magazine*," with the object of proving that one of the Manx crosses was Græco-Oriental, with a Runic inscription added; and very learned and clever arguments, based upon Egyptian and Assyrian sculpture and mythology, were brought forward. But as all the slabs are similar in character, the writer of it is placed in the awkward position of having to prove that all of them, and all of the same class in Ireland, Iona, Scotland and England, have an Eastern origin, and that the cross represents an expression of pagan sentiment.

There are no monuments in the churches, and only some half-dozen slabs with plain mediæval crosses incised or in slight relief; and the oldest dated stone is at Kirk Andreas, with legends to Margery Crane, 1675, and Captain John Luce, 1686; and two others in the eighteenth century.

The Isle of Man in its present state, looked upon with an ecclesiological eye, seems considerably behind the age; the new churches are such as we should once have thought creditable, and might have met with a favourable archæological critique c. 1830; but a good feeling is evidently awakening. At Kirk Andreas, the good archdeacon was busy superintending a re-casting of his church with the addition of an open roof and a considerable quantity of cut stone imported from England, and some stained glass; but even here, while desiring to look favourably on the good work, one cannot help observing that, in the arrangement of seats, there is no central alley from east to west. Several churches have low, open seats. Two or three font bowls, which Cumming's "*Guide Book*," as late as 1861, states to be in the churchyard or rectory garden, have since, by the bishop's direction, been restored to use; the weekly offertory and prayer for the Church Militant have been retained without intermission. And altogether we may fairly hope that "a good time is coming," though we must be prepared to "wait a little longer."

A. H.

## DESCRIPTION OF THE GLASS IN FAIRFORD CHURCH, GLOUCESTERSHIRE.<sup>1</sup>

*To the Editor of the Ecclesiologist.*

*Greenhithe, April 29, 1865.*

MY DEAR MR. EDITOR,—The following description of the stained glass in Fairford Church, Gloucester, occurs at the end of a very rare volume, (containing Roper's Life of More, and some other papers,) which was edited by the antiquary, Thomas Hearne, in 1716, and of which only one hundred copies were printed. The description is introduced by some quaint "occasional remarks" to the effect that it was communicated to the publisher by "the ingenious Mr. John Murray of London," and was copied from a "parchment roll that lay formerly in the church," and "which, it may be, had lain" there "ever since its first foundation by John Tame, Esq., and his son Sir Edmund Tame, Knight." Hearne vouches for its accuracy, and adds that the Fairford glass, "which was taken in a ship by the before-mentioned John Tame, Esq., who was a merchant, as it was carrying to Rome, is reported to have been designed by one of the eminentest masters of Italy," and that Sir Antony Vandyck "often affirmed both to King Charles I. and others, that many of the figures were so exquisitely well done, that they could not be exceeded by the best pencil. This made several curious, as well as virtuous and religious persons very solicitous about the preservation of the glass in the late rebellion; and yet after all their care, some of the best figures were utterly lost, which is the reason that some defects (that are filled up with modern plain glass) appear in several places."

The glass, I believe, is now supposed to be of German or Flemish manufacture. The representation of the Last Judgment, which entirely occupies the west window,<sup>2</sup> resembles the famous altar-picture (dated 1467) by Memlinc,<sup>3</sup> in the cathedral of S. Mary, Dantzic; and a picture at Beaune in Burgundy, which, in the opinion of Dr. Waagen, is a fine work of Rogier Van der Weyden the elder. The late Mr. Winston does not assign an earlier date to the Fairford windows than the first part of the sixteenth century.<sup>4</sup>

I am, very sincerely yours,  
J. FULLER RUSSELL.

"1st Window. The serpent tempting of Eve to eat the forbidden fruit. God appears to Moses in the fiery bush, and commands him to put off his shoes, for the ground whereon he stood was holy ground, he being then keeping his father-in-law Jethro's sheep. Then there is Joshua that succeeded Moses, and the Angel that guided him to war. There is Gideon's fleece under

<sup>1</sup> [This description was reprinted in the Cambridge Camden Society's "Illustrations of Monumental Brasses."—ED.]

<sup>2</sup> A slight sketch of this window is given in "Archæologia," vol. xxxvi., plate xxxi., p. 386.

<sup>3</sup> Mr. W. H. James Weale ascribes this work to Hugo van der Goes.

<sup>4</sup> Hints on Glass Painting, vol. i. p. 114.



Joshua. Next is Sheba, a queen of the South, who came to hear, and try the great wisdom of King Solomon.

*"2nd Window.* The Salutation of Zacharias and his wife Elizabeth. The birth of John the Baptist. Mary going to visit her cousin Elizabeth when she was conceived of her Child. Next is Joseph and Mary going to be contracted. There is the Contraction, and the witnesses to the contract.

*"3rd Window.* The Salutation of the Angel Gabriel to our Virgin Mary when she conceived in her womb. The almond branch bloometh in the flower pot. The birth of our SAVIOUR lying in a manger. The oxen feeding in the stalls, and the shepherd with his crook that brought the glad tidings. The wise men that were guided by the star, came to offer gifts to our SAVIOUR sitting in His mother's lap,—gold, myrrh, and frankincense. Here is listening Herod that desired the wise men when they found our SAVIOUR, should come and tell him, that he might worship Him, but GOD put it into their hearts that they went into their own country another way. Next is the Circumcision of our SAVIOUR when He was eight days old. Simeon receiving Him in the temple. The Purification of Mary offering a pair of turtle doves to him in a cage.

*"4th Window.* GOD warned Joseph to take the young Child and His mother to fly into Egypt from the destruction of Herod. There is the ass that carried them. There is likewise Mary with the Babe in her lap, and Joseph gathering the fruit from the tree to feed them in the wilderness, the branches being so high that he could not reach, an angel in the tree bowed them down to him. There is the destruction of the male children. Herod destroyed all the male children that were two years old and under. There is the Assumption of our Virgin Mary, and the Ancient of days over it. There is Joseph and Mary seeking our SAVIOUR after the Feast at Jerusalem and could not find Him; at last they found Him disputing with the doctors in the Temple, both hearing them and asking them questions.

*"5th Window, alias East Window.* Our SAVIOUR riding to Jerusalem on Palm Sunday, Zacchæus strewing branches under His ass's feet, the children crying Hosannah in the highest. Our SAVIOUR praying in the garden, desiring His FATHER that the cup, if it were possible, might pass from Him. He desired His Disciples to watch with Him one hour, but the spirit was willing, and the flesh was weak, and they fell all fast asleep. Judas came into the garden to betray our SAVIOUR, after which his companions took and bound Him, and brought Him before Pilate. There is Pilate sitting in judgment against Him. He called for a basin of water to wash his hands from the blood of that just Person, he would have nothing to do with it. Here are the Jews that cried, Crucify, crucify Him, let His blood be upon us and upon our children. Here He is scourged by one, and spit in the face by another. Next He bears His cross, and there are the two thieves that are to be crucified with Him. Over is His inscription where He is fastened on the cross, the penitent thief on the right hand, and the blasphemer on the left. There is Mary and other women that followed aloof after to see it done, and the Roman soldiers on horseback to see the execution.

*6th Window.* Here is Joseph of Arimathea that begged the body of our SAVIOUR, which he is taking down from the cross. There is the print of the nails in His hands and feet, and the crown of thorns that is platted about His head. There is Nicodemus stands ready to receive Him to lay Him in the sepulchre. Here they are laying Him in the sepulchre, Mary and other women lamenting over Him. There is the darkness which came over the face of the earth at the ninth hour. There is S. Michael the Archangel fighting with the Devil and his angels, and overcoming them, and there is Beelzebub peeping through the fiery grate.

*"7th Window.* The Transfiguration on the Mount. Moses and Elias with the two tables of the Ten Commandments. Here they are going to

anoint His body for His burial with the box of ointment which His Disciples asked why it was not sold and the money given to the poor. Now they are anointing Him in the sepulchre, to which when they came they saw the stone rolled away from the door of it, and looking in they saw an angel sitting in the midst of it, asking them why they came to seek the living among the dead? our SAVIOUR was risen and gone. There is the napkin that was about His head. His first appearance after His Resurrection was unto Mary, out of whom He cast seven devils. He beckoned with two of His fingers that she should not touch Him, because He was not yet ascended to His FATHER. He appeared unto Mary in the garden, and she did not know Him, but took Him to be the gardener, and there is the garden and the pyramids of Egypt.

*"8th Window.* Our SAVIOUR travelling to Emmaus with two of His Disciples and would not make Himself known to them till they came home, and when they were at supper their eyes were opened, then they knew Him, and He vanished out of their sight. Afterwards He appeared to eleven of them as they were reasoning the Scriptures, and the Book being laid open before them, He expounded the Scriptures unto them, who did all believe except Thomas, who would not believe till he saw the print of the nails in His hands and feet, and then he did believe.

*"9th Window.* Here they were fishing all night, and could catch nothing. Our SAVIOUR walking on the shore, commanded them to cast the net at the right side of the ship, then they enclosed such a multitude of fishes that the net was ready to break. There is a fire and a gridiron with fish broiling on it. Next is our SAVIOUR's Ascension into Heaven. He was taken off of Mount Olivet into the clouds, and only the print of His feet left behind. All those under the Mount are gazing up into Heaven after Him. When He departed from them He said He would not leave them comfortless, but would send them a Comforter at the Feast of Pentecost, at which time being all gathered together in one place, the HOLY GHOST descended upon them in the likeness of a dove.

*"10, 11, 12.* In these three windows are the twelve Apostles at large, with their names, and the articles of the Creed which they had severally made.

*"13th Window.* Here are the four ancient Fathers of the Church, viz., SS. Jerome, Gregory, Ambrose, and Austin.

*"14th Window.* King David sitting in judgment against the Amalekite for cutting off King Saul's head.

*"15.* In the great west window is our SAVIOUR sitting in a pillar of fire upon the rainbow, and the earth is His footstool, having in one hand the sword of vengeance, and a lily in the other, and all the cherubims and host of heaven sitting round about Him in the upper part of the window. In the lower is S. Michael with a balance of equity, weighing the good souls and the bad, and there is the general resurrection, some rising out of their graves with their clothes on their backs, and some on their arms, and the angels are assisting them up towards heaven, and there is S. Peter with the keys of heaven to let them in, and when they pass from thence they are clothed all in white, and crowned with crowns of glory. On the other side is hell, in which is the great Devil, with large red and white teeth. Some are going to hell headlong, others on the Devil's back a pick-back. Here is Dives holding up his hand to Lazarus for him to dip his finger in water to cool his tongue, and there is Lazarus in Abraham's bosom.

*"16th Window.* King Solomon sitting in judgment against two harlots concerning the living and the dead child; and Sampson slaying the Philistines with the jawbone of an ass, and breaking the jaws of a lion; and Delilah betraying him of his strength, by cutting off his hair.

*"17th Window.* The Four Evangelists at large, viz., SS. Matthew, Mark, Luke, and John, the four writers of the Gospels.

"18, 19, 20. In these windows are the twelve minor Prophets.

"21, 22, 23, 24. In the four upper windows the middle aisle on the south side, are the Worthies, or Preservers of the Christian Church.

"25, 26, 27, 28. In the four upper windows the north side of the middle aisle, are the Persecutors of the Christian Church."

---

## TOWN CHURCHES.

### *To the Editor of the Ecclesiologist.*

SIR,—Mr. E. A. Freeman, during the course of the late successful archæological Congress at Dorchester, took occasion to make a seasonable protest in favour of cradle-roofs, although not so seasonably accompanied by the complaint that our modern architects never adopted them. Permit me in support of his plea, to bring in evidence a church in West Devonshire, which, although bad in all other architectural details, with extremely poor Perpendicular windows and four-centred arches, has yet an effect which many much finer buildings do not possess, from the fact of its ground-plan giving four parallel cradle-roofs of the curved and not the polygonal form; respectively capping north aisle, nave (of five bays,) south aisle and external south aisle, of which the three first-named roofs run on to the east end as the roofing of the chancel and of its two-bayed side chapels. The church is that of Tavistock, and it was restored some twenty years ago, perhaps not very correctly as to ritual, but with open seats, and an unencumbered area.

The lesson which I draw from this building is the simple one, which has not for the first time been ventilated in your pages, and will not now I trust be raised for the last one, that when and where the *grandiose* type of town church, which is borrowed from the minster (of which S. Peter's, Vauxhall, is an excellent modern example,) cannot be carried out, the next best one is the very different type, of which so beautiful a model is to be found in Austin Friars nave,—the church of broad areas, light arcades, cradle-roofs and multiplied aisles. Of course in such buildings large side windows are needed, as this sort of church does not admit of clerestory, though, by the way, the possible introduction of dormers is a problem, which I venture to throw out for the consideration of our more inventive architects. As it is well known among his friends, this idea was very familiar to Carpenter, and he strove to embody it in S. Mary Magdalene, Munster Square. The weak point of this church is that there the cradle-roof is only introduced on the chancel. Cradle-roofs of both kinds, but more particularly the one with curved contour are next to vaulting the most effective roofing, because, like vaulting, they present lines along which the eye runs easily, and thereby takes in the feeling of length, as it cannot do when arrested by hard and angular forms. Indeed the solid stone roofs, with massive curved ribs, which are found in the side chapels of Scarborough and elsewhere, and which have been more than once imitated in modern chancels, may, in one respect be considered as stone cradle-roofs.

Finally and emphatically, to come again from the roof to the whole structure, I classify the types of town churches, for of these only I am speaking, as, 1st class, the quasi-minster; 2nd class, the broad-spanned building of which we have been treating; 3rd and worst, the sham village church, with little clerestory and little chancel. Of course the old churches, such as that of Tavistock, are square-ended, but the idea fits very well on to the apsidal treatment, and if so developed will have the merit, if not of novelty of invention, at least of novelty of combination.

A COMMITTEEMAN.

---

### DORSETSHIRE MINSTERS.

It was a noteworthy day in the history of ecclesiological progress when Professor Willis, first in the town-hall of Dorchester, and then at Sherborne Minster, but in both cases primarily referring to the magnificent restoration of the latter church commenced by Carpenter and completed by Mr. Slater, emphatically pronounced that the present race of restoring architects, (the best of course he meant) were now, generally speaking, so conservative, that they might be entrusted to handle our ancient minsters without raising the misgivings of archæologists; and when rising to a higher theme the professor eloquently laid down that the sacred uses of those buildings demanded that they should be put into comely and creditable condition and not maintained as antiquarian ruins. We do not consider ourselves old, but still a younger generation has already sprung up since we first put our shoulder to the wheel at Cambridge, who cannot fully enter into the feelings of pleasure with which we welcome and respond to these expressions so generously uttered by that good as well as great man, Professor Willis, and we have no intention of giving them the full explanation of our satisfaction. As the professor has denounced the danger of destructive restoration, so we willingly meet him half-way, by confessing that it was a real danger once, and that when we were younger and more rash than we are now, we were not so much alive to it as we trust that now we are. So let the peace be sealed between archæologists and ecclesiologists. It should be so because there is still a danger ahead which we are certain that Professor Willis will be foremost in aiding us to denounce and to counteract. In what he said at the Dorchester Congress he was thinking of good and educated architects. But half-taught builders and pushing surveyors too often assume the name of architect, and make wild work of the most delicate morsels of mediæval architecture. Against this Vandalism we have often had to raise our voice, and we shall continue to do so the more, from feeling that we shall have the confidence and the support of the archæologists on our side.

Restored Sherborne is indeed a sight alike to inspire the churchman and the architecturalist. Our readers we suppose have most of them

a general idea of the building; briefly, it is a large Third-Pointed minster, of which nave and transepts are transmuted Norman, with just the big, stout, round lantern piers peeping out ostensibly. But Professor Willis's quick diagnosis demonstrated that certain uncouthnesses in the section of the piers, and in the non-correspondence of the two sides, were proof positive, that their actual core was Romanesque. The choir is Perpendicular, of a later fifteenth-century date, and of the purest and amplest developement of its kind; neither squat, like S. George's chapel, nor thin, like S. Mary's, Redclyffe, nor verging towards Renaissance, like King's College chapel, and with vaulting not fan-work. The nave and transepts are Carpenter's work, dating back some fifteen years, admirably cleaned, and made all safe and sure, simply seated, moderately decorated with colour by Mr. Crace, in the bosses and elsewhere. In the north transept stands the organ, which as Carpenter always did with his organs, is excellently treated, and in the south transept is a Te Deum window of singular beauty, the last and may be the best which Pugin ever designed, worked out in concert with Carpenter, executed of course by Mr. Hardman. The choir is more gorgeous, for Mr. Slater had larger funds to deal with, contributed by the nephew and successor of Lord Digby, to whom the nave is so much indebted. Here the reconstruction of the vaulting was a work of engineering daring. The stalls are large and rich, though we rather demur to their being set so far back, unless it can be proved that this was their old place. The seats are old—the canopies carved out of the oak which the old roof provided. The coloured decoration, also by Mr. Crace, has the singular advantage of being very rich and yet not gaudy, from its being chiefly thrown on the flat surface, and the ribs of the panelling of a warm stone standing out in their natural tint. This and the large mass of painted glass give a general amber tint to the whole choir which strikes us as peculiarly harmonious. We may observe that the decoration is confined to patterns and emblems, and is therefore strictly architectural not pictorial. The painted glass representing single figures, which is by Mr. Clayton, deserves much commendation. The pavement we do not think so successful, for it seems to have been designed before our architects became as bold as they now are in combining stone and marble with tiles, and it is therefore rather too green in general hue. The reredos by Mr. Forsyth would also be the better for some gilding and colour in the background. Its subjects are the Lord's Supper below, and the Ascension above. We may observe that the sanctuary is well thrown up. After all, there is but one point of want about the minster. The choir is now so rich, though not too rich, that the nave requires a little more decoration to keep up even its due subordination, for it would be wrong in every respect to put it on the same footing.

The architects have done so much and added so much to the remains of the monastic building standing to the north of the minster in behalf of the grammar school as to have created a veritable "close." A hall commonly called the refectory, but which was more probably the Guesten Hall, at right angles to the church, was restored by Carpenter

and turned into a schoolroom, while he built a simple school chapel in proximity to it. Mr. Slater's work is a large and successful mass of building for the boys to live in. Professor Willis in passing praised the congruity of their construction.

Wimborne Minster, a favourite of Mr. Freeman, is smaller and ruder, but more "accidented" than Sherborne. It would indeed be but a very large and interesting parish church—we mean architecturally, for it is still what Sherborne is not, in a way a collegiate institution—but for two features, its grandly thrown up east end, due to a very fine Early Pointed crypt, and its second (western) tower built in the third age of Pointed in manifest competition with the central tower which is a remarkable monument of the earliest transition between Romanesque and Pointed. It has also passed under restoration, and the architect was Mr. T. H. Wyatt, who has done the work very carefully. One grievous blunder was however committed, which the local authorities were, we believe, far from pleased with the archæologists for denouncing; the destruction of a singularly rich and interesting Jacobæan choir screen, and canopies to the stalls, and the suppression of a large number of the latter. Till this deplorable mutilation took place it was one of the most interesting Post-Reformational choirs in England—the most interesting perhaps next to those, now also things of the past, at Durham and in S. Paul's. We are willing to believe that Mr. Wyatt was in this work the agent only of that anomalous body of governors who regulate the minster, and it is at least a consolation that service is still said chorally. In the course of the restoration an early Romanesque clerestory was discovered in the nave and properly left open: as by the raising of the walls in Perpendicular times it is now entirely internal, and has, as Mr. Freeman pointed out, the effect of a triforium, a large late clerestory standing over it. We wish a cradle-roof had been adopted instead of the hall-like one which spans the nave. The seats are all open and properly ranged; there is a considerable amount of painted glass, none, however, very good, except some old German glass in the central light of the singularly rich and beautiful First-Pointed east window.

Wimborne and Sherborne are comparatively well known, but the third Dorset minster burst upon the majority of those who saw it as a notable discovery. They just knew there was a Milton Abbey, and that was about all. They never expected to find the nave and transepts of a church, just only not of the first *cathedral* class, standing among the trees of a beautiful park, close to the squire's house, that house including a fine fifteenth-century hall. The choir has been built, so the minster is whole save its Lady chapel. It is most grand, of late but fine Middle-Pointed. The peculiarity is, that the choir aisles are not divided from the main choir by arches on pillars, but by arches as it were pierced through a wall, and so having long vertical strips of walling unrelieved by any horizontal stringcourse. Mr. Freeman thought this the one defect of the church, and here we differ from him. If the triple division is not to be found in a church, we prefer for effect a single to a double height, in giving the effect of perfect altitude. Milton abbey alone seems of minsters to have hit this



off without renouncing clerestory or arcade. These long strips too, are admirably suited for painting, and perhaps were originally placed to be so decorated. There is a reredos of the Winchester, Christchurch, and S. Mary Overie type, but not equal to them; the vaulting all through, as well as the tracery are both good. The transepts run into Third-Pointed. There is a very curious lofty Third-Pointed tabernacle of wood in the south transept, which the vulgar fancied to be the model of the spire which was to have been, and the learned voted in spite of its odd position to be a sacrament-house, but which has just been found out by the clerk of the works to be the cot of a sacring bell, and therefore probably *in situ*. The stone jube is still existing. We just said clerk of the works, for we reserve to the last the most gratifying and remarkable fact that this noble minster is in course of perfect restoration by its owner, Baron Hambro, and that Mr. Scott is carrying out the work. The stalls are already in. Mr. Scott has very judiciously substituted an open stone arcade for the solid walls which used to fence the choir. We are glad to say that the restoration is with worship as its object. At one time there was, we believe, an idea of constituting the minster a parish church, but difficulties intervened, for which we can be hardly sorry. As a private chapel or donative it is much more likely to be well looked after than if remanded to churchwardens. The eclipse of Milton abbey is over, and it will now we trust be known and appreciated as it deserves as one of our finest minster churches.

We can only conclude with repeating a question which we have seen started elsewhere.—With three such minsters when will Dorset have its Bishop?

---

### FOREIGN GLEANINGS.

THE new number of the *Beffroi* contains a letter (in his own defence) from the goldsmith (M. Thiery) who was accused of having absolutely spoilt the reliquary “de la Sainte Chandelle d'Arras” by his so-called renovation and restoration of that famous and beautiful work of the art of the silversmiths of the thirteenth century. It is the old story. M. Thiery declares that he took all possible pains, lost money by the work, was not a free agent in the matter, &c. We quite agree with the editor of the *Beffroi* that the upshot of the whole affair is that the reliquary is irretrievably ruined. With the best intentions on the part of the canons of Arras, and on the part of the tradesman (we dare not say “artist”) employed, the result is that a precious treasure of thirteenth-century workmanship in the precious metals has been spoilt. Its “restoration” has been executed “sans goût, sans intelligence, et sans le moindre respect pour la tradition et l'œuvre originale.”

We also learn from the *Beffroi* that certain prizes are offered for designs to be submitted to the “Catholic Congress” in 1866. The first, of 1000 francs, is to be given to the best design for a high-altar,



with retable, tabernacle, &c. Two prizes, of 700 and 300 francs, respectively, are offered for monstrances; and two others, of the same amount, for an embroidered banner of the Blessed Sacrament.

---

## THE PROGRESS OF ARCHITECTURAL ART.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—The more one sees of the mediæval architecture of the present day, the more one is forced to fear for its firm establishment, even for ecclesiastical purposes—so many architects and more especially executors of metal work and decoration, seem to be falling into a groove, from which nothing but the good sense and very plain criticism of real artists can free them. The want of anything like real artists among the great majority of the revival architects is lamentable. There are I know some notable exceptions, but they are scarcely encouraged as much as they ought to be, especially in those branches of art which are more certain to give reality and life. I am quite sure that hitherto most of us have shut our eyes far too much to all work, except what remains of one particular period: we have far too many bad imitations of fifteenth-century wood-work, silversmiths' work, and embroidery, upon which less thought and power is employed than is the case with the ordinary manufactures of the day, bad as they are. But even in cases where construction and workmanship are as good as possible, where the architect evidently has a wish to be original, how entirely do most of them utterly fail in anything approaching to real grace and elegance. Some of the most eminent Gothicists of the present day seem to glory in ugliness, and to delight in shocking the sense of the general public, to chuckle as it were over the wry faces which the effect of their crotchets and eccentricities will cause to the uninitiated or hostile public, a feeling somewhat akin to what seems to have influenced the great Turner in his later years. This sort of thing was all very well in a man possessing such a genius as he did—though nothing could well have been more distressing; but he never, in his wildest moments, failed to show his immense power. The school of which I speak, especially in its younger members, is more successful in showing its weakness. When Pugin saw a notable specimen of this class of work, he is said to have exclaimed, "In that building I see the death of the revival;" and if it were not for certain signs of real artistic merit appearing in other quarters, I do not think he would have been far wrong. A considerable proportion of the present Gothic architects have no idea of grace or colour, very little of form even. This is because they are not artists. Until they know the principles of art, and get some practical knowledge of drawing, especially I should say of drawing the human figure, there will be little hope for any further advance in the matter. How can we expect any improvement in glass-painting, for example, when the architects themselves do not know what they want, and are satisfied with

miserable attempts at reproducing the crudest of third-rate mediæval work. It is in a great degree to sculpture and drawing that we are to look for advance. There are several architects of the present day, of great powers and much originality, who would have done great things if they had only been artists. They exercise their originality in attempts at new mouldings and constructional curiosities, almost worse than the plain sailing of following precedents.

It is in my opinion beyond all question of the utmost importance to the interests of architecture, if indeed the present school is really to last, and in any sense to rival the great schools of antiquity, that our architects should be artists. It is imperatively the duty of the younger men of the profession, and more still of its students, to lose no time in perfecting themselves, as far as their opportunities render it possible, in the study of drawing, and above all things of a thorough knowledge of the human form. There is one especial advantage that is sure to accrue from our architects being artists. We shall then, no doubt, at last get some good *working* artists, so much to be desired at the present day; such men, as really did most of the work in mediæval, and the beginning of the Cinque Cento periods. In all that is connected with working of metal, especially of the precious metals, nothing, except the few finest examples of mediæval work, is more likely to instruct and influence the taste than a careful study of every bit of Greek work that is accessible. We really have too little of the finest quality of Gothic gold and silver work, to warrant us in neglecting what we have of the ancient Greeks, who have never been surpassed in this particular branch of art, either for design, or delicacy and perfection of workmanship, even by the very best we know of the mediæval metal-workers. I have lately been the more impressed with these convictions, by a sight of some very beautiful secular works of this kind by Mr. Burges, of Buckingham Street, Strand, who like a true artist, as he most assuredly is, has been especially happy in his adaptation of Greek thought to mediæval purposes. In doing this he is only following the example of the earlier Christian artists, who never disdained to avail themselves of any fine things of the ancients that came in their way.

I cannot close this letter, without again calling the attention of artists to the immense importance of doing their best to break down the absurd and unnatural divisions between sacred and secular work. Gothic architecture never can become national, so long as it is so much confined to religious purposes. I am quite certain also that, especially in the matter of jewellery and personal ornaments, an extension of it to secular uses would secure better workmanship and superior designs. This divorce of religion and common life is quite as much to be deprecated in art as in life. You cannot really separate a Christian's life from his religion. If his ordinary life is not Christian no more is his religious life. The mediæval architect showed his Christianity quite as much by his secular art, as by that which he executed for the Church. There was a sober, earnest feeling, which ran through both, and the art was all the truer for it; and as there was a calm depth of feeling in the secular work, so was there a natu-

ral joyous beauty and grace about the sacred, not unmixed at times with somewhat of the secular element. At any rate they did not as so many do now-a-days, from fear of secular prettiness, or trifling, fall into stern, forbidding ugliness—not at all in reality unlike the repulsiveness and hardness of Puritanism in theology.

Yours truly,  
J. C. J.

---

## WESTLAKE AND PURDUE'S ILLUSTRATIONS OF OLD TESTAMENT HISTORY.

*The Illustrations of Old Testament History in Queen Mary's Psalter (MS. Reg. 2 B. VII. Musei Britannici) by an English Artist of the Fourteenth Century.* Reproduced by N. H. J. WESTLAKE & W. PURDUE, Architect. London: J. Masters. Oxford: J. H. & J. Parker.

Our readers were familiar, some years ago, with the successive numbers (duly chronicled in these pages as they were published) of Mr. Westlake's meritorious reproduction of the Scriptural Illustrations by an English artist in the fourteenth century, contained in the beautiful manuscript (commonly called Queen Mary's Psalter) in the British Museum. For some time the appearance of this serial work has been discontinued. We are truly glad to record now that Mr. Purdue, one of Mr. Westlake's friends, and an architect by profession, has completed the work, and published the whole remaining parts simultaneously. As we have more than once said before, every one who is interested in the English pictorial art of the Middle Ages ought to become a purchaser of these most interesting reproductions. They are invaluable as specimens of the limning of an English miniaturist in the fourteenth century. The year 1320 is the supposed date of the execution of this beautiful manuscript. The later subjects in this series of Bible pictures are treated with less intermixture of apocryphal scenes and incidents than those which we have described, at former times, in the *Ecclesiologist*. They end with the death of Solomon. Some of the scenes, and we may especially mention those that represent the story of Ruth, are very beautifully drawn. Mr. Purdue has prefixed a short preface, in which he quotes Dr. Waagen's criticism and commendation of this interesting series. We observe, also, that the new editor has completed the useful translation of the obscure and much abbreviated descriptions of the plates which the original artist appended in Norman French to each of his drawings. The translations, however, are not always very happy. Equally interesting with the Bible pictures, if not more so, are the few plates which conclude the series. The first of these represents a *Radix Jesse*, very skilfully and gracefully drawn, though, strange to say, it does not terminate in the Blessed Virgin. No names are appended to the figures. The following plate

has some very beautiful single figures: our LORD in Majesty, SS. Simon and Jude, S. John Evangelist, S. James the Great, S. James the Less, and the Blessed Virgin (seated) with the Holy Child, who is playing with a dove. Below these are figures of S. Joseph and the B. Virgin, who is called "Maria I.;" next to whom come Alphæus, and "Maria II.," followed by Zebedæus and "Maria III." The two concluding plates contain a series of parallel saints from the Old and the New Testaments. Thus S. Peter with the legend *Credo in Deum Patrem Omnipotentem*, is balanced by Jeremiah with the words *Patrem invocabitis qui terram*; and S. Andrew, with the legend *Et in Jesum Christum Filium ejus unicum Dominum nostrum* finds his parallel in David with the text *Dominus dixit ad me, Filius meus*. The rest we shall give in order:—No. 3, Isaiah, *Ecce virgo concipiet et pariet*: S. James the Great, *Qui conceptus est de Spiritu Sancto*. No. 4, Zechariah, *Aspicient omnes ad me quem*: S. John, *Passus sub Pontio Pilato, crucifixus*. No. 5, Hosea, *O mors ero mors tua et cetera* (sic): S. Thomas, *Descendit ad inferna, tertia die re*. No. 6, Amos, *Qui edificat in celo asce*: S. James, *Ascendit ad celos sedet ad dexteram Dei Pa*. No. 7, Zephaniah, *Accedam ad vos in judicio et ar*: S. Philip, *Inde venturus est judicare vivos et*. No. 8, Joel, *Effundam de Spiritu meo super*: S. Bartholomew, *Credo in Spiritum Sanctum*. No. 9, Micah, *Invocabunt omnes no*: S. Matthew, *Sanctam Ecclesiam Catholicam sanctorum*. No. 10, Malachi, *Deponet Dominus omnes im*: S. Simon, *Remissionem peccatorum*. No. 11, Daniel, *Educam vos de sepulchris*: S. Thaddæus, *Carnis resurrectionem*. No. 12, Ezekiel, *Evigilabunt omnes alii*: S. Matthias, *Vitam eternam. Amen*. We believe that this series will be interesting and valuable to many of our readers and, in conclusion, we earnestly hope that this spirited reproduction will entail no pecuniary loss on the accomplished artists whom we have to thank for it.

---

### LINCOLN CATHEDRAL.

[It will be remembered that, at the last annual meeting of the Ecclesiological Society, (which was fully reported in our last number,) an animated discussion took place as to the alleged scraping, or facing, of the ancient carved work on the exterior of Lincoln cathedral. This debate produced the following letter from Mr. Chancellor Massingberd, addressed to our Chairman of Committees, who, in the absence of the President, occupied the chair at the annual meeting. It was felt that the matter deserved further examination; and a member of the committee consented to pay a visit to Lincoln, and to favour us with the result of his observations. We are truly sorry that Mr. Jackson's letter, which we herewith lay before our readers, gives so very unfavourable and alarming a report of the state of things at Lincoln. Such changes demand, in our opinion, the best attention of the Lincoln authorities; and we shall be very glad, in the interest of

ancient art, to find that our esteemed contributor has, in the excess of his zeal, overstated his case.—ED.]

MY DEAR SCOTT,—The *Lincolnshire Chronicle* gives a report of a meeting of the Ecclesiological Society at which you presided, when comments were made by Sir Charles Anderson, Mr. Street, and yourself upon the restoration of the west front of Lincoln minster.

Had I known that the subject was to be introduced there, I should have thought it not less than a duty to take a journey to London on purpose; and I hope you will afford me an opportunity of being present whenever the subject may come up again. As it is, I trouble you with some comments.

First, however, I begin by admitting that the question as to the mode of harmonising the face of a building which has been subjected to a large extent of necessary repairs, is a question on which opinions may differ, and on which the members of a cathedral chapter and their architect may well and wisely receive and take advice. But the unmeasured abuse and the utterly groundless statements that continue to be put forth concerning the works at Lincoln require to be met in a different way, and the only way to meet them is to contradict them on authority, and to challenge proof to the contrary.

It does not appear, from his speech as reported, that Mr. Street has ever seen those works, or, if he has, that he has had any real information as to what has been done. All his statements are hypothetical. "*If* so and so, *then*, &c." And upon this hypothesis he grounds a conclusion the very opposite to the fact; for Mr. Street's "indignant protest" is, I believe, directed against the very practice so scrupulously avoided at Lincoln, of pulling down real old work in order to "restore" it in what is deemed the style of a better age. Of this no one single instance can be shown at Lincoln, which is a conspicuous example to the contrary. Every stone, every window, every mullion is preserved or restored, exactly as it was first erected.

But when you say that "the destruction of fine works of art, images, statues, foliage, has been going on at Lincoln," you must pardon me for telling you that you are entirely and absolutely misinformed, and that in no instance can you show that any "image," any "statue," any "foliage" has been destroyed. And when, having begun with quoting this most unfounded assertion, you "summed up the discussion" by recording other equally unfounded reports of persons "who have *told you*, over and over again, that they have seen not only the surface stone, but actually *sculptured stone in good preservation*, removed bodily," it is no wonder you should have concluded that "*their* testimony is directly opposite to that of Mr. Williams," who happens to have seen what has been going on, which it does not appear that either you or Mr. Street have done. Now to this assertion, again, by whomsoever made, I take leave to give a flat and direct contradiction. One is tempted to use far stronger language, but those who have told you so are better left to their own reflections when they find that they have so misled you. It is not true, and I challenge them to prove it.

But the most wonderful part of this outcry is, that it should have

arisen, in great measure, from the restoration by the dean and chapter of sculptured pilasters, removed some eighty or fifty years ago. It does not, surely, much signify whether it was Essex who began it, or some later builder: fifty or sixty years ago is the latest date. And though I, too, like my dear friend Sir Charles Anderson, was born within sight of the minster, and have known and loved every stone of it all my life, I did not know, till I became officially connected with it, that the plain pilasters of the Norman doorways were not original, or that the remnants of the old sculptured pilasters of the Norman architects were being collected from several quarters, where they had lain about for perhaps sixty years, in order that they might be accurately copied, as is now being done, to replace the plain pillars of something like Yorkshire grit, inserted when these old pilasters were removed at the time above referred to.

There is no case of any sculptured stone removed later than that; and if your informants have "seen" anything, it can only be those old remnants collected in the mason's yard, for the express purpose of being copied and restored. I will not suppose of any person whom you may have thought worthy of credit, that he can have assigned any weight to the hapless story written to the *Times* by some ignorant scribbler last year about a "statue" now preserved in a gentleman's garden,—a wretched bit of modern work that ought never to have been erected, and which was most fitly removed. Yet all these alleged facts rest on no better foundation.

And now, if what I say be true, the question that alone remains is that to which alone Sir Charles Anderson drew attention. And I must call your attention to the fact that he is no party to any of these allegations about destroying sculptures, foliage, images, and the like. When an ancient and venerable building will go to decay if it be not touched, what are you to do? Leave it to crumble? I suppose not. Then if not, you must take out, as carefully as you can, those joints that are absolutely crumbling, and replace them with the best possible imitation. I have not heard it said that the imitations at Lincoln are not as good as can be; and though no one believes or gives credit for it, I must add that, if it were not for what this "best abused" chapter are doing, the memory even of the Norman pilasters would have perished. Then, shall you attempt to harmonise the older portions with the new? And if so, how? "Yorkshire common sense" adopts one course, without an architect. But the imputation of acting without an architect, though totally unfounded, is not the least of the many sins said to have been committed at Lincoln, where another course is taken. I don't pretend to settle the point; I am not an architect. What I undertake is to recall people's minds to facts; and when the fact is that, under the advice of a responsible architect, the chapter of Lincoln have permitted the "scum," as the masons call it, to be taken off from the old stone, by a small instrument about three inches long, used by the hand, without a mallet, and with the aid of water, I must think that the difference between this course and the other, of oiling the new stones, is not so very great.

You will observe that I am speaking of the work at the west front, where I would add that the Norman sculptures in relief are left.



almost untouched. The work at the great tower was done, I think, twenty or thirty years ago.

I wish nothing so much as that you would come and pay me a visit when I am at Lincoln, in order to judge for yourself as to the real state of the "facts," and if you will do so, I will promise to present myself, if able, at your next annual meeting, and see if I cannot convince some of your associates how little they know about what is being really done.

Believe me, my dear Scott,  
Yours very sincerely,  
F. A. MASSINGBERD.

*Ormsby, June 26, 1865.*

---

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I am sorry that I was unavoidably prevented from attending the last anniversary meeting of the Ecclesiological Society, as I might then have had an opportunity of correcting some false statements made on both sides of the question which was brought before the meeting. I am also sorry that it is just possible that I may myself have been instrumental in giving a stronger colouring to some of the remarks made than is altogether warranted by the circumstances of the case.

I remember, when having occasion some time back to write upon this painful subject, referring to a certain statue removed from the west front. This fact I had from some friends upon whose veracity I could place the most perfect reliance, and whose judgment also I thought trustworthy. The statue, however, I hear now, is not ancient, and so not a case in point. This is a pity, as so many persons place undue stress upon instances of this kind. Naturally there has been a good deal of irritation on both sides. It is a question upon which those who think at all about the matter must feel strongly; a fact which, at incautious moments, is sure to lead to angry if not exaggerated statements and expressions. If, however, any good is to be done, I feel sure that the subject must be robbed, as far as the case admits, of bitterness and ill feeling. The matter appears to me to be one admitting of the most passionless discussion.

In the first place it would be unfair not to admit that in much that has been done the Dean and Chapter are worthy of all praise. The stopping the joints with cement, and so excluding the weather,—the replacing utterly decayed stone, or bad stone of comparatively modern date, with that which is fresh and good,—is all right, and has been well done. The restoration of the leaden roof with its ornaments could not be better; but there we must stop. Scraping of any sort should have been wholly dispensed with; no piece of carved stone should have been discarded, unless *utterly perished*.

I am ready to believe that Chancellor Massingberd is quite in earnest when he speaks of his love for the building. I will go further, and even trust that the majority of the authorities have intended to do the best for the minster; but there is such a thing as "killing



with kindness." I venture to assert that a more miserable case of over-restoration has hardly occurred in England. It is the more necessary to reprobate the ruinous course adopted here, as a similar process has been attended with such disastrous consequences on the Continent.

When allowing that the intentions of the cathedral body were good, one cannot help wondering at the way in which they have been carried out. The very idea that such a building, every detail of which has such a peculiar interest in the history of English art—art so original and excellent during the century of the foundation of Lincoln minster, and those immediately preceding and following it—should have been entrusted to any but one of the first architects of the day, especially when there are so many, is a matter of wonder to all who care for such things. I must confess that the existence of a cathedral architect at all in this case is a point taxing one's power of credulity. His presence seems so little known on the spot, that I was distinctly told by the officials and workmen that there was *none*. It has been suggested that he has no active duties except that of being occasionally referred to. If Mr. Massingberd wishes the public to believe in a real responsible architect, he should to some extent enlighten them on his duties and powers. After the death of Mr. J. Willson an architect was appointed, who I believe commenced the scraping process, and who is described in a very interesting letter before me, by a much valued correspondent, whose name I cannot at present give, "as a very respectable land-agent, but wholly ignorant of architecture, and not up to the situation." When we consider that this situation was no less than the restoration and preservation of one of the noblest schools of English art in its most elaborate and ornate phase, it cannot fail to be a matter of grief and surprise to all art-loving Englishmen that such a post should have been filled by any but the most learned, most judicious, and most painstaking artist. The present surveyor is a respectable builder, who, as far as he acts at all, appears simply to follow the practice begun by his predecessor. I am told also that Mr. Buckler of Oxford whose restoration of S. Mary's spire was scarcely satisfactory, has had some sort of connexion with the cathedral, since the present precentor came into office. Whether practically he has any influence is a question to be answered by the authorities. It will be interesting to the architectural world to know whether he sanctioned the mutilation and scraping of two late Norman doors (north-west and south-west,) whether he has even been down to see what was to be done and what has actually been done, and lastly whether he was at all aware how fine their carving, especially that of the north-west door, was.

A correspondent whose name, if I might give it, would carry much weight, writes thus on this point, "I most earnestly hope they will not meddle with the carved work of the two later Norman doorways; they are among the most precious morsels in the kingdom." For myself, I can affirm that I have never seen any Norman carving of stone to surpass some of that which was in the north-west doorway. The sharp original markings of the tool on the surface, I pointed out to my companion, no mean judge, being a collector of the highest class of manuscripts, paintings, and other works of art. When the

authorities assure us that they have not cut a fresh surface with hammer and chisel, they evidently count upon the ignorance of the public. It is the old story of one accused of a lesser crime emphatically denying a greater. No one entitled to speak upon this subject, or at all acquainted with the state of the Lincoln stone, could have said so absurd a thing. The vulgarity and folly of touching it at all, and so robbing it of its old tone of colour, is ridiculous enough; but to have chiselled a new surface would no doubt have been too strong a measure, and too expensive to boot, even for the Lincoln destroyers. Your readers will readily see that this denial of having used the hammer and chisel is quite beside the mark. There was no rational excuse for using so much as a brush. Upon the confession of Mr. Williams, who took the part of the Dean and Chapter at the Ecclesiological meeting, the scraped part is quite unsatisfactory and spotty, requiring time to tone it down again; when, if the stone surface does not decay altogether, it will certainly get as dark as before, possibly darker, because rougher.

I will now proceed to the question of needless destruction or removal of sculpture, in which term I include all carved stone, whether moulding, foliage, figures, or what not. I take this part of the subject first, because I put it much lower in importance to that other question, viz., the scarifying process, to which also I think the speakers at the late meeting would have been wise if they had more strictly confined their observations. I must admit that on this subject several of the speakers exaggerated the case considerably against the restorers, and in some cases spoke wide of the question. That, however, even on this point, they had much to say for themselves, I have no doubt. I am not a Lincoln man, and so cannot be expected to settle at what particular date this or that piece of carving was discarded; a good deal, however, of carved work, especially foliage, is still to be seen in different parts of the city. The fine and fairly perfect statue of the swineherd of Stow has, in my opinion, most unnecessarily been removed. It is true that the curious old legend should not have been allowed to die out, which might certainly have happened had the old figure been utterly decayed: of this, however, I don't think there was any real danger. A careful restoration of the figure, so as to make it as durable as the copy erected in its place, was, I believe, quite possible. A cast might at the same time have been preserved for future use, if required. Then, again, the beautiful pilasters to the west portal had disappeared; but the strongest proof of all is the immense quantity of *new stones wherever there was carved ornament, and an almost total absence of carving partly decayed*. I feel certain that it was to disguise this fact that the horrible scarifying process was first thought of. To bring this point more clearly before you, I will give one instance. Out of the sixteen stones forming the inner beak-headed moulding on the right-hand shaft of the west portal, seven are new, and *no stone has been allowed to remain which was at all imperfect*, excepting such imperfection *as was caused to all by the scrapers*, and could have been caused by nothing else than a metal tool. If equal destruction takes place in the south-west and north-west portals, the whole of one side of the latter, and most of the sides of the other, will be

cut away.<sup>1</sup> This will no doubt be denied, as has all scraping of sculptured stones, and with as much truth. I can fancy we shall hear that the seven stones above mentioned were not such as those in the new portal, which I can assure you are as firm as possible, though somewhat perished on the surface; but, if left unscraped, would last for centuries in their present state. Fortunately for the truth, I happened to be present when the splendid western archway was under treatment, and I assure you, Sir, that I saw with my own eyes the masons cutting away stones very little imperfect indeed, and which, unscraped, any museum-curator or private collector of such things would have been glad to possess.

But the real charge against the Lincoln restorers is the scraping. They would have done far better if they had destroyed, carried off, or otherwise made away with a large proportion of the carved work, if only they *had left the rest alone*. I have just returned from a further visit to this lovely building: I never saw in my life so miserable and astounding a sight. The west portal we all knew was virtually destroyed, and a mere copy substituted; but had been given to understand that the rest of the Norman work had been more respected. Judge, then, Sir, of our indignation, when, *assured by Mr. Massingberd and others that no iron tool was used upon sculptured stone*, we found that the whole of the north-west and south-west portals was being absolutely scaled by this process. The old Lincoln carvers seem to have revelled in the extreme beauty of the stone, and so, even in the Norman work here, we find elaboration and delicacy of carving equal to the finest ivories of the period, although at Peterborough and Ely we find nothing of the sort; but the stone with which those cathedrals were built being coarser and harder, the carving, where it occurs, was adapted to the material. This extraordinarily choice carving, which is in certain parts so excellently preserved as to retain the comb marks, as fine as a needle would make, and having a fine black patina, reminding one of iron or steel chasings, is now being treated as if it was mere rubbish, not worth the slightest consideration. I appeal to some of our distinguished architects, art-lovers, and collectors to pay a visit to Lincoln, and see what this Norman carving was, and what it is now becoming. My strong or bitter feeling may be "Hebrew Greek" to these people, who ought to be the custodians of such exquisite work. But they may believe some well-known public judges, if these will take the trouble to go and see for themselves, whether I am writing a whit too strongly. Let them go down now that there are a few feet remaining which may be compared with what is already ruined. If they do not see enough almost to wish that no such thing as church restoration had been thought of till our people were sufficiently educated, so as to understand the rudiments of art, I am very much mistaken. Let Mr. Massingberd, and all that hold with him—for I will not say think with him; any one who thought about the matter could not fail to see the glaring injury that is being committed—let them assume the tone of injured innocence at being represented as sanctioning the removal of carved work: I tell them that wanton destruction by hammer and chisel of large

<sup>1</sup> Since the above was written this has actually taken place.

quantities of it would not have been half so lamentable as what has been done to the whole. There is not a stone of the scraped Norman sculptured work that is of much more value than a fair copy or engraved representation. But the most miserable thing is that these people cannot see this. Because, happily, the fashion has set in that way, even they would be horrified at the audacity of any one who would propose to scrape and repair the Elgin marbles, as if these should be a whit more precious to an Englishman than the finest productions of his own country—in their way, too, as fine as anything done by the ancients.

Upon reading over my quickly written letter to the *Times* of last September on this subject, I was surprised by an apparent tone of irritation, for which I was unable to account; but now I have been on the spot again, I can no longer wonder. I fully intended, when I set about this letter, to treat the subject with as much calmness and absence of feeling as I possibly could muster; but the very stones cry shame! There is not an inch of surface which has undergone the mild treatment or titillation of Mr. Massingberd's 2 in. or 3 in. instrument, which has not suffered. Not only is new work substituted right and left for old, but the old work is reduced almost to a level with the new, which is really only valuable as an attempt to show, as far as spiritless and ignorant workmen can do, what sort of thing the twelfth and thirteenth century artists were capable of. In the thirteenth and fourteenth century work, which is more natural in form, they are fairly successful; in the previous grotesque work they are quite unable to comprehend the spirit or feeling at all. They probably dislike it, and so the copies give really scarcely any idea of what was there before; I remember on my previous visit making the comparison between an old and new beak-head. This can no longer be done, on account of the abrasion and touching up—some old work being really re-carved.

"But," says Mr. Massingberd, "we are only removing the scum, and with a small instrument of a few inches long." I have seen this instrument at work, and am at a loss to understand how a gentleman of Mr. Massingberd's position can so describe it. It is thus designated by a gentleman who is especially well acquainted with Lincoln, and who has carefully examined the horrid instrument. "The tool was," says he, "a formidable affair, two or three feet long, and very sharp." This of course includes the wooden handle, which appears to have escaped the notice of Mr. Massingberd. Mr. Williams describes it as "an exceedingly rough scraper." It is really such an one as is used by some for scraping masts and sides of ships, and is so dangerous, even for woodwork, that the American shipowners and builders prohibit its use. So much for the tool. But what is the scum? This will be best illustrated by two fine pieces of foliage, which, discarded from the cathedral, I have been able to secure, and will exhibit to any who wish to see them at our next committee meeting. It is that natural covering which forms on the outside of certain stone exposed to the weather, such as preserves the crags of our mountains, and is, in fact, the most durable part of the stone, can never be removed without violence, and most frequently has a soft part underneath. It is sometimes

of such thickness, that its removal would include the abrasion of a sixteenth to an eighth of an inch—in extreme cases even more than that. Its removal would generally be impossible except by an iron tool; and as the surface is often partly blistered, as soon as the iron passes through the crust, it passes also right into the softer stone. This would take place with the most careful workman: what is sure to be the case with the ordinary run of artizans is certain enough. It is always most difficult to make mere workmen of the present day feel any respect for old work. As far as my experience goes they always think the nineteenth century can beat anything, and that their work is better than ancient. There is in this instance scarcely a piece of carving or moulding which retains its original sharpness, delicacy, and decision of outline. This is most observable in the elaborate and beautiful mouldings, a point than which there is not one more important in architectural art. Suppose, then, the scum removed: *have you any certainty that the new surface will not be trebly liable to decay?* From this point of view I believe the experiment to be eminently dangerous, and when we consider that the object for which the danger, to say the least of it, was incurred was absolutely *nil*, I think I may say that the experiment was as foolish as it was dangerous. It will be easily seen also that this scraping business bears strongly upon the question of destruction of sculpture. Sculpture which, unscraped, would last for ages, if at all delicate will be frequently reduced to such a state by the scarifying process, as to render it necessary to renew the greater part. The doings at Lincoln are much as if Government had handed over the Raphael cartoons and Mantegna Triumphs into the hands of some local picture-cleaner, first to scrub with Indian rubber, or some other destructive material, aided by a sharp penknife, and then to make them as fresh as new to the best of his abilities.

But Mr. Massingberd contradicts on authority any destruction of sculpture whatever. The value of this contradiction is only good so far as Mr. Massingberd's own experience and powers of judging are concerned; in fact it is good for no more than what he has seen with his own eyes, and its value depends merely upon his private opinion of what is the amount of decay which should subject a carving to removal. The use of any iron tool to *any part* of the building has been categorically denied on authority till quite lately, though it has been used for every part. The chancellor confesses that he did not know that the Norman pilasters were carved, though even such a common book as "Storer's Cathedrals," 1813, gives them distinctly. I believe that the secret of the great damage done in all respects is explained by this sort of thing. The authorities really do not and have not known what was being done. We can hardly believe that any sane person of the slightest education, would allow what is being done at the present moment. I will just give an illustration of what this sort of stone-corrosion or scum is: it is not unlike in effect the patina of ancient metal, which we so often see and in fact value upon Roman and Greek coins. Remove it, and in five times out of six the whole surface underneath will be irregular and spotty, and look as if it had had the small-pox; but in the removing such a patina or efflorescence by means of a scraper, the

effect is still worse. It is just as if one who had been scarred by small-pox, were by some means scraped smooth again. So that the entire original surface would be gone, and with it all the character, fineness, and in fact beauty. That beauty is only skin deep is an undoubted truth; take off the thickness of a skin from man, woman, or sculpture, and the whole is gone.

At the north-east end there is a little doorway, leading into the presbytery, of very considerable elaboration, upon which some experiments appear to have been hopelessly made. Over this is a very delicate royal arms of England. If it were attempted to be scraped, the surface would become flat: scarcely a line could remain. This is a tangible example: if so much detail would be destroyed in this case, so would an equal amount of real sculptor's work in other less delicate specimens, though the loss would not be so easily detected except by the practised eye of the connoisseur. Another good and easily recognisable example of the scraped small-pox treatment is seen in the curious flying dragon to the north of the window over the south-west portal. It was full of character and very amusing, having some of that comic element, so common in comparatively later work. It is now a horrible little abortion, without shape or character.

Now that the work has got down so low, and the carvings being operated on are so elaborate, I will not for a moment believe that even the Lincoln authorities themselves can doubt the mischief that is being done: it is so apparent to the merest tyro. It appears to me that many years ago, and without consideration or professional advice at all equal to the circumstances, and in total ignorance of what would be the consequences, in certain parts of the building the clumsy notion of making old stone look new, so as to harmonize with what was repaired, was determined on; and once being determined on, there has been needless irritation, and a very foolish disregard of the opinion of most educated architects and men of taste and judgment among us. Feeling by no means certain of being at all in the right, the authorities have been jealous of anything like advice or, as they would call it, interference, on the part of the public: their very consciousness of being in the wrong adding to their irritability and obstinacy. These gentlemen are none of them professional architects, and need not of necessity be in the slightest degree even interested in the matter. They have been advised almost exclusively by local surveyors, who also need not make, and, as it is said, have not made mediæval art their peculiar study, and at any rate are wholly unknown to the world as having done so; and yet, though warned of the harm that was being done, by some of the first judges in the country, professional and otherwise, they have continued their headlong course. Their attention was privately and publicly especially drawn to the absolute necessity, if they had any respect for themselves, of entirely leaving the Norman work alone, which was as good in colour as in condition; there being not a shadow of excuse for tampering with it except the naughty boy's "I shall, then!" The only concession granted was that the early sculptures were partly spared, though your readers will scarcely credit that, even in these, the bevelled stones forming the frame to each were scraped clean, and in one case actually the back-



ground was scrubbed, and so stands out right in front of the almost black figures upon it. Notwithstanding then the warnings from all sides, the Norman work has suffered with the rest; on the plain surface the tool has left wounds that you could almost lay your finger in, and the delicate carved work has been simply destroyed. If the Dean and Chapter are not themselves convinced of this by comparison between scraped and unscraped work in the north-west door, we have every reason for positive alarm for the rest of the minster, especially for the interior and eastern and north-eastern portions.

Will they not at the eleventh hour listen to the advice of the whole profession? Can they produce a single professional man of any eminence who approves of their scraping the minster,—any one, in fact, who is not deeply grieved at it? If they have any doubt of this, let them do as they would in any other important professional case, legal or medical. Let them call in three or four of our greatest architects, and be guided by their advice; no great expense would be incurred by such a course, and the Dean and Chapter would be relieved of a most heavy responsibility. There is even on the outside still enough of difficulty to require the strictest attention and most painstaking judgment of at least one first-rate architect.

I cannot conclude this letter without beseeching the restorers not to allow the beautiful Resurrection porch to be touched, with the exception of filling in the joints with cement. It is quite impossible to restore it without a good deal of mutilation and removal of fragments, supposing that the prodigious expense of employing the first sculptors in Europe was incurred. Any restoration would certainly be unsatisfactory. Let us be content with its precious fragments, as we are in the case of Greek and Roman sculpture. No pains should be spared to preserve what remains, but it would be sacrilege to go any further. If it be thought advisable to see what some great artist can do to show how this splendid specimen of thirteenth-century art looked when new, let it be copied entire and placed somewhere else. I will not suppose it possible that it ever was or will be contemplated to scrape this unique work of art.

It was quite refreshing to run away and see the neighbouring cathedrals of Ely and Peterborough, the restoration of which is progressing under very able management, and happily, for the most part, carried on in the most conservative spirit. I say for the most part, for I should, I confess, be far from recommending, as a general rule, the recarving and absolute renewal of partly decayed or destroyed monuments and shrines, as has taken place in the choir at Ely. It is certainly a glorious sight to see this exquisite choir just as it was before the Reformation; but I should be sorry if such treatment were to form a precedent for other tombs, &c., differently situated. It was a wise determination to restore only the one side, and to leave the sides towards the aisles as examples and authorities, especially interesting in the matter of colour. It would be no less than a positive calamity if any attempt were made to restore and repair the extraordinarily sculptured Lady chapel; not that there is much fear of such a thing, as the cost would be enormous.

Lastly, I can assure my opponents that I have no personal feeling



in the matter. If I have written strongly, it is only from love for the wondrous art of our country at its best period—an art which had no rival, but which through diverse adversities, political and ecclesiastical, has well nigh perished from the earth. I must confess that it is a most irritating thought, that what reforming fanatics and rude Republican soldiers have spared, good-intentioned church-restorers should, in so many cases, through the length and breadth of the land, have destroyed; and the last evil is really worse than the former, for the iconoclasts, though ever so much enraged, usually left a good part in its original state.

I remain,  
Yours very truly,  
J. C. J.

## THE ARCHITECTURAL MUSEUM.

### PRIZES FOR ART-WORKMEN, 1865-6.

“THE following Competitions are open to all *bona fide* Art-Workmen, whether members of the Architectural Museum or not.

“PRIZES FOR STONE CARVING.—The Council of the Architectural Museum offer a First Prize of Twenty Pounds, a Second Prize of Five Pounds, and a Third Prize of Two Pounds (the latter given anonymously through the President), for the most successful Carvings in stone of a subject from Flaxman’s Illustrations of Dante, entitled ‘The Triumph of CHRIST.’ The Carvings to be in low relief, and on a panel 1 ft. 3 in. high by 1 ft. 10 in. wide.

“It should be understood that the Council, in selecting the above illustration, do not insist upon the exact reproduction of every line in the composition, nor will it be absolutely necessary that the whole of the figures in the background should be represented. Each competitor may treat the subject as he may think best, provided that the outline of the figures, &c., is adhered to, and the spirit of the general composition carried out.

“N.B. The employment of a hard, close-grained stone, if not of marble, is strongly recommended, soft stone being inapplicable for low relief.

“A lithograph of the subject may be had by enclosing six penny postage stamps and a stamped envelope, bearing the address of the applicant, to the Honorary Secretary of the Architectural Museum, Joseph Clarke, Esq., 13, Stratford Place, London, W.

“PRIZES FOR WOOD CARVING.—The Council of the Architectural Museum offer a First Prize of Fifteen Pounds for the best, and a Second Prize of Five Pounds for the next best rendering in Wood of a Poppyhead not less than ten inches and carved on both sides. The carving to be executed in oak, and finished from the tool, without sand-paper, the use of which will disqualify any specimen for a Prize.

“A sketch of the subject for competition may be had by enclosing six penny postage stamps and a stamped envelope, bearing the address of the applicant, to the Honorary Secretary of the Architectural Museum, Joseph Clarke, Esq., 13, Stratford Place, London, W.

“PRIZES FOR SILVER WORK.—The Council of the Architectural Museum offer a first prize of Fifteen Pounds for the best, and a Second Prize of Five Pounds for the next best reproduction of the Head of the Statue of Germanicus in *repoussé* or bossed up silver. The Head to be taken from the reduction of the Statue sold by Mr. Brucciani (see copy in the Educational

Museum at South Kensington), and to be of the same size. The Head may be made in two or more parts soldered together. If so, particular notice will be taken of the solder joints. It is distinctly to be understood that the entire Head, 'in the round,' or in full relief, is required; and that the work is to be executed entirely by hand, no portion being cast.

"Casts of the Head of the Germanicus can be had by addressing a letter to the Honorary Secretary of the Architectural Museum, Joseph Clarke, Esq., 13, Stratford Place, London, W., enclosing 2s. in penny postage stamps, or 3s. 6d. if packing and case be necessary. The Casts need not be returned with the works sent in competition.

"PRIZE FOR TRANSLUCID ENAMELS.—A Prize of Ten Pounds, given conjointly by the Ecclesiological Society of London and its President, Mr. Beresford Hope, is offered for the reproduction in translucent enamels, on a flat 'plaque' or plate of silver, of the figure of S. Barbara, ascribed to Nino Pisano, and marked 7451 in the Statue or Sculpture Collection at the South Kensington Museum. The height of the figure to be 2½ in., and the style of the enamels to resemble those on the dishes in the Art Collection, numbered 106 (65) and 107 (65), and the triptych numbered 7148. The ground to be enamelled as well as the figure.

"It is to be observed that although the original example is in high relief, the reproduction desired is to be in the usual style of the ancient translucent enamels, so that the silver chasing which receives the enamel will be in extremely low relief, the object of the Committee being to induce a facility of translating from one style of work into another. The silver plate itself may be of any shape, but it is not to exceed 2½ in. in its greatest diameter.

"Casts of the rilievo figure of S. Barbara can be had by addressing a letter to the Honorary Secretary of the Architectural Museum, Joseph Clarke, Esq., 13, Stratford Place, London, W., enclosing 5s. in penny postage stamps, or 7s., if packing and case be necessary. The casts need not be returned with the works sent in competition.

"PRIZE FOR OPAQUE ENAMELS.—A Prize of Ten Pounds, given by Mr. Ruskin, is offered for the reproduction of the same figure in Opaque Enamels on Copper, similar to those of the chase No. 2231, the altar cross No. 2332, and the two plaques Nos. 2191 and 2192, at South Kensington. The background of the figure is to be gilt, and the metal may be either plain or chased or engraved in a diaper pattern. The height of the figure to be 6 in.

"For information as to Casts of the figure, see above.

"The adjudication of both the Prizes for Enamels will be conducted by the Committee of the Ecclesiological Society conjointly with Mr. Ruskin, Mr. J. C. Robinson, and Mr. W. Burges.

"The pattern Enamels are exhibited in the first case in the Central Gallery of the South Court of the South Kensington Museum.

"PRIZES FOR MARBLE MOSAIC.—The Council of the Architectural Museum offer a First Prize of Ten Pounds for the best, and a Second Prize of Five Pounds for the next best Panel filled with Marble Mosaic work, without figures or animal life, suited to Architectural Decoration. Any foliage introduced must be treated conventionally.

"The works must be designed by the competitors, and must not be larger than 1 ft. 6 in. by 2 ft., nor less than 1 ft. by 1 ft. 6 in. in size.

"GENERAL CONDITIONS AND DIRECTIONS.—In addition to the above Prizes, Certificates of Merit will be given in deserving cases, and the Council of the Architectural Museum may, at their discretion, award the sum of £1. 1s. or upwards, or a book, for objects showing merit, although not sufficient to secure a Prize, and this they reserve power of doing whether or not they adjudge a Prize in the class. It must be distinctly understood that none of the Prizes will be awarded unless there appear sufficient merit in any of the specimens to entitle them to such distinction. The judges reserve to them-

selves the power of combining, reducing, or dividing any of the Prizes, according to their discretion.

"All objects sent in competition for the Prizes must be deposited at the Office Entrance of the South Kensington Museum, free of cost, by March 1, 1866.

"If sent in a parcel it must be addressed to 'The Honorary Secretary of the Architectural Museum.'

"The specimens must bear a distinctive mark or motto *only*, and somewhere on the front of the specimens, if convenient.

"They must each be *accompanied by* a letter sealed with a *blank* seal, and having on the *outside* the title of the particular Competition, viz. :—'Wood Carving,' 'Transparent Enamel,' 'Mosaic Competition,' &c., and also the same mark or motto as that on the specimen. *Inside* the letter must be given the full name, address, and occupation of the Competitor, with those of his employer, if any.

"The specimens and letters must *not* be sent to the private address of the Honorary Secretary.

"The objects will remain the property of the Art-Workmen or their employers, and will be exhibited in the South Kensington Museum until after the day of the distribution of the Prizes, and also in such other places as the Council of the Architectural Museum may see fit.

"Although great care will be taken the Council will not be responsible for any accident or damage of any kind occurring at any time to the specimens sent in.

"They must, after their exhibition, be removed by or at the expense of the respective Competitors within one month of notice being given, after which time they cannot be taken charge of.

"A. J. B. BERESFORD HOPE, President.

"GEORGE GILBERT SCOTT, Treasurer.

"JOSEPH CLARKE, Hon. Sec.

"(13, Stratford Place, London, W.)

"August, 1865.

"\*.\* Copies of this paper may be had by a letter to the Honorary Secretary, enclosing a stamped envelope bearing the address of the applicant; or of the Attendant at the entrance to the South Kensington Museum; or at the Office of 'The Builder,' York Street, Covent Garden, or of 'The Building News,' 166, Fleet Street.

"The Council will be glad to receive Donations for the Prizes for 1866.

"Art-Workmen desiring to become Members of the Architectural Museum, should address the Honorary Secretary. The Subscription for Art-Workmen is Five Shillings a year."

## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the Society for the Lent term was held on the 16th of February, 1865; the Rev. W. J. Beaumont in the chair.

The Rev. J. H. Henderson, Minor Canon of Ely, and Vicar of Trinity church, Ely, gave an interesting account of the Lady chapel of the cathedral. He explained its history from the time of Alan de Walsingham, and how, when the original Trinity church was pulled down by the Dean and Chapter, the parishioners were then given the right to use the Lady chapel for their services, the Dean

and Chapter undertaking to perform all the substantial repairs. Mr. Henderson concluded his paper with an account of the various difficulties there had been in the way of the restoration now in progress, and he exhibited the plans which had been made by Mr. Scott for it. These gave rise to some little discussion ; after which the meeting adjourned.

---

The second meeting of the Society for the Lent term was held on the 2nd of March ; the Rev. G. Williams in the chair.

Mr. E. F. Russell, of Trinity College, then read a paper on "The History and Manufacture of Mosaic." The paper was illustrated by some beautiful specimens of Mosaics by Dr. Salviati.

A long discussion ensued on the application of mosaic to public buildings ; and the Society heard with great pleasure from Dr. Salviati, who was present, of its increasing use in this country.

---

The third meeting of the Society for the Lent term was held on the 16th of March.

Mr. C. H. Cooper, F.S.A., read an interesting paper on "The Architects of Buildings in Cambridge from Alan de Walsingham down to the present time." He began by saying that there is every reason to believe that Alan de Walsingham was architect of the church of S. Mary the Less, which was begun in 1350, and finished in 1352. He next mentioned Nicholas Close, who died in 1452, to whom the original design of King's College chapel is generally attributed. The chapel was carried on after his death by Robert Woodlark, provost, who founded S. Katherine's College in 1473. John Canterbury, who married Woodlark's sister Isabel, he mentioned as also probably connected with King's ; and Thomas Lark is another name which is found as working on the building at the commencement of the sixteenth century.

The old gateway at Trinity, called Edward IV.'s gateway, is attributed to Roger de Rotheram, c. 1477 ; and the old library gateway, now removed to Madingley, to Thomas de Rotheram, Archbishop of York. Bishop Alcock, who founded Jesus College, and did a great portion of the work there, also did some of the older portions of the library, and of S. Mary's.

Richard Pallady, a scholar of Cambridge, was architect of the original Somerset House ; but it is not known that he actually did any work in Cambridge.

The gateways to Caius College were built—the first 1565, and last 1574—by John of Padua and Theodore Ave.

Ralph Symons built the older portion of Emmanuel College, Sidney College, the Neville Court at Trinity, and the second court at S. John's. The last was contracted for at £3000, and built between 1598 and 1602.

Inigo Jones is said to have built the Fellows' buildings at Christ's College, but there is no document to prove it.

Robert Grumbold built the oldest part of Clare College, which was begun in 1635.

The chapel at Pembroke College, 1665, and the library at Trinity, are the work of Sir Christopher Wren; and the front of Emmanuel, 1677, is sometimes attributed to the same hand.

Gibbs built the Senate-House, 1722-30, for £20,000, and also the Fellows' buildings at King's College.

Sir James Burough built Clare Chapel in 1763, and also the chapels to Peterhouse<sup>1</sup> and Emmanuel. The present front to the library was built in 1775 by Stephen Wright.

Essex did the chapel at Sidney College. He made the present arrangement of the altar at King's, and built the front portion of the Town Hall.

Wilkins did the new court at Trinity, the front court at Corpus Christi College, the screen to the court at King's, and the west gallery at S. Mary's, part of which is now happily demolished.

Rickman built the new court at S. John's, and the bridge leading to it; and Sir Jeffry Wyattville has the honour of having stuccoed Sidney College.

Basevi was the architect of the Fitzwilliam Museum, and he was succeeded in that by Professor Cockerell, who also built the north wing of the new library.

After some discussion, and several questions had been asked, the chairman gave a vote of thanks to Mr. Cooper from the meeting, which then adjourned.

---

The fourth meeting of the Society for the Lent term was held on the 30th of March; the Rev. H. J. Hotham, Trinity College, in the chair.

A paper was read by Mr. E. F. Russell, Trinity College, "The Subterranean Basilica of S. Clemente at Rome, with an account of the Frescoes lately discovered there."

After some discussion and a vote of thanks, the meeting adjourned.

---

A meeting of the Society for the Easter term was held on the 18th of May; the Rev. W. J. Beaumont in the chair.

The Rev. G. Williams, of King's College, then read an interesting paper on "Some Ancient Christian Towns in Central Asia, which have been discovered by the Count de Vogüé."<sup>2</sup>

After a vote of thanks had been given to Mr. Williams, the meeting adjourned.

The excursion of the Society was on the 17th of May, when they went to Bury S. Edmund's, and examined the various buildings of interest there.

<sup>1</sup> [There must be some mistake here. The chapel at Peterhouse was built by Bishop Cosin.—Ed.]

<sup>2</sup> This paper was substantially the same as was given to the Architectural Museum, and appeared in the August number of the *Eccelesiologist*, p. 158.

## WORCESTER ARCHITECTURAL SOCIETY.

THIS Society made an excursion in the Vale of Evesham, on July 4th. Some of its incidents are thus reported.

Alighting at Bredon station, the party drove on to *Kemerton*, where they were kindly received by the Ven. Archdeacon Thorp, after which we were delighted with a choral service at the parish church, the effect of which was highly pleasing even to the critical ear, as showing what may be done even in a rural parish by such persevering and self-denying agency as that of the worthy incumbent. This church is entirely new, having been erected some eighteen years ago, Mr. Carpenter being architect. It is on the same site and is nearly of the same dimensions as the old church, which was chiefly of Norman and Early English workmanship. The old tower remains attached to the western end of the present structure, and is partly Early English, with the upper portion of much later work. There are a chancel, nave, and aisles, all in the Geometrical style; chancel highly decorated with polychrome colouring, and stained glass windows by Willement and Hardman. The organ projects slightly from the north of the chancel, and is played in the vestry; the effect is excellent, notwithstanding the fact that the organist can neither see nor hear the choir, full dependence being placed upon their training. So far from being unsightly, the instrument has been rendered a positive ornament to the chancel, the Rev. Sir F. Gore Ouseley having taken much pains with it; and it would not be amiss for the Worcester Cathedral authorities to take a note of the way in which the organ has been placed here.

*Overbury*: by far the most interesting church on the line of route. It has an unusual dedication to S. Faith, who was a French virgin and martyr in the early Roman persecutions. The low, massive, squat Norman piers and arches dividing the nave from the aisles, with Norman clerestory windows, then the central tower, and the Early English chancel, stone-vaulted and groined, and terminated by a Perpendicular window of not less than eight lights:—all this is prime food for the ecclesiologist, affording examples by which dates and changes during many ages may be deciphered. An old carved oak pulpit and fifteenth-century benches remain, also a Norman font, bearing rude sculptures in four compartments; one of which is an ecclesiastic holding a pastoral staff, and another a figure presenting a model of a church, or more probably an ark. Some twenty years ago the space above the vaulting of the chancel was used as a pigeon-house!

*Beckford*: here is a church containing specimens of various kinds of work from the eleventh century downwards. There is a Norman doorway, with remains of holy-water bason and a stone tympanum above the door having sculptured representations of animals and birds adoring the cross. The nave has no aisles, and is divided from the chancel by a central tower, the western arch of which is another fine specimen of Norman work, with the chevron on three faces or orders, and

on the north-west pier are curious Norman carvings of masques and a Sagittarius or centaur holding a spear. Some have supposed this to be the badge of King Stephen and therefore indicative of the date of the work ; others, that it betokened the residence of Knights Templars in the parish or the assignment of the church to them. There is a similar specimen, but externally, at the church at Eastham, near Tenbury. The Norman sculpture of this church is worthy of attention. Externally may be seen the tympanum of the north door of the nave, which contains a figure protecting a penitent from a demon kept down by the cross. The upper part of the tower is the work of 1622, and is quite "as well as might be expected." Chancel, Early English, several windows and other parts of the church Perpendicular ; font and oak benches ditto. It is said that the late rector, the Rev. Dr. Timbrill, was the oldest incumbent in England, having been presented to the living in 1797.

*Ashton-under-Hill*, a chapelry to Beckford. This church is said to be the only one in England named in honour of S. Barbara. It consists of chancel, nave, with north aisle and south porch, and western tower. Traces of Early English occur, but the tower and several other features are of the Perpendicular style, and the chancel appears to have been rebuilt in 1624, that date being carved over the chancel door. All whitewash within, and ancient seats from two to four centuries old. Suspended inside the tower was a mistletoe, which the venerable sexton led us to understand was an institution of the ringers. What use they have for it there the old gentleman could not explain, but said that it remained all the year till supplanted by another in the following Christmas. These same ringers are or have been curious fellows in their way, for on the wall of the tower are their rules, painted on a board, thus :

" If first or second bell you fling,  
One penny pay, and that's the thing;  
If third or fourth is turned by chance,  
Pay just the same, there's no advance;  
But if the fifth you overthrow,  
Then twopence to the clerk you owe.  
And all these forfeits I must have  
Before from hence you take your leave.

By order of Mr. Barnard Baldwin, Esq., churchwarden, 1785."

On the chancel wall is an older and still more curious bit of versification, in the epitaphic-panegyric line, highly characteristic of the seventeenth century :

" Reader ! what needes a panegyrick's skill  
A limner's pensil or a poet's quill,  
They are but miserable comforters  
When bad ones die that paint their sepulchers.  
And when the life on holiness is spent,  
The naked name's a marble monument.  
To keepe from rotting, piety and almes  
Doe farr excell the best Ægyptian balmes.



Then whosoere thou art, this course is safe—  
 Live—live thyselfe both toombe and epitaph.  
 Amoris ergo posuit,  
 April 8 an. Dom. 1651."

In the road opposite the church is a good example of the village or the wayside cross, in good preservation, except that the cross itself has given place to a dial.

---

## NEW CHURCHES.

S. —, *Sherborne, Warwickshire*.—This is a most costly new church, by Mr. Scott, R.A., who is understood to have had a *carte blanche* as to expense from the munificent foundress. We need not say that the building is a good specimen of revived Gothic, containing much in the way of moulding, carving, and use of costly marbles and materials, that is deserving of the highest commendation. Yet, on the whole, we confess to being grievously disappointed in the result. Instead, for example, of a lofty vaulted church, we have here a low and commonplace wooden-roofed village church, without any originality of plan or construction. It is all good of its sort; but in such an exceptional case one has a right to expect something far better. Anyone who has seen many of Mr. Scott's new churches may guess what Sherborne church is like without taking the trouble to go and see it. He will find excellent detail, but nothing that shows novelty of thought or conception. There are admirably-moulded piers and arches, with elaborate—almost too elaborate—carvings of flowers and foliage, coloured marbles used for columns and shafts, tiles and mastic-patterns for the floor. The best feature in the whole design is a mortuary chapel, at the south of the chancel, in which is a high-tomb to the father and mother of the foundress. But even here there is no figure sculpture. The stained glass is of average character, but looks—as is too often the case in Mr. Scott's churches—as though the architect had had nothing to do with it, in the selection of subject, or colour, or design. A curious want of fertility in resource is manifested by the position of the vestry, which is a quasi-porch on the south side of the south aisle, exactly balancing the regular porch on the north side. The tower stands engaged at the west end of the north aisle. For so costly a church, where there was no limitation of area, a more normal position would have been preferable. Externally the tower and spire though lofty are not satisfactory. There is no distinct line between the tower and the spire rising from it, and the consequence is a want of dignity and repose. This is the more to be regretted, because some statuary is introduced; and altogether much pains have been taken with this part of the design.

But our chief disapprobation is reserved for the ritual deficiencies of the church. This sumptuous building is not only not opened for its sacred use from Sunday to Sunday (for which indeed the architect is

not responsible ; nor perhaps the foundress, although the small endowment provided for the clergyman is, we must boldly say, absolutely in ludicrous contrast to the fane in which he is expected to minister ;) but the church looks as if it could not, and was not meant to be used. The reredos (containing small effigies, which are iconographically open to criticism,) is poor, and the altar mean in the extreme, without elevation or proper adjuncts. The roof and the levels are at variance as to where the choir ends and the sanctuary begins. The roof in fact is in two squares, while the sanctuary is proportioned (as it seems) at haphazard. The stalls are not properly balanced. There is no screen ; but a coarse metal railing to the pulpit-steps stretches cumbrously across the chancel-arch, and a most needless and offensive prayer-desk (albeit a beautiful specimen of design and carving in itself,) occupies the southern part of the arch. Our last censure will be the absence of a proper organ-chamber. A small organ is placed at the east end of the north aisle, blocking the window. Rarely, in the present state of the architectural revival, has so much money been spent so infructuously as in the church which we have described.

*S. John, Eyrecourt, Galway, Ireland.*—We hardly know whether to call this a new church or a restoration, for an old tower and an old north wall are left ; however, what is being done so completely alters the character of the building, that we suppose we should consider it as a new church. In the form in which it presents itself, it will be composed of a nave with three bays, south aisle, south porch, and short south transept and chancel, with organ-chamber and sacristy to the south. The style is rather mixed, for the piers which are quatrefoil in plan, with a round core, and rather too highly stilted, are First-Pointed, while the windows run into Middle-Pointed. But the whole effect is certainly ecclesiastical, and is for Ireland a notable advance. The roofs are all gabled of a good pitch. The chancel, which is 18 ft. 6 in. in length, is seated with two rows of stalls on each side ; the prayer-desk, which is just outside at the south-east angle of the nave, has two desks facing north and west, while the pulpit stands at the north-east angle of the nave. The font is correctly placed at the west end of the south aisle. All the seats are open, and (with the exception of those in the transept) face eastward. As we have often said, Irish churches must be judged with a different criterion from those of England. The architect employed at Eyrecourt is Mr. W. Martin, of Stamford Street.

*S. Edmand, Shipston-on-Stour, Worcestershire.*—A cheap First-Pointed new church, by Mr. Street, only the old tower being preserved from the former church. It is not a very suitable design for a town church ; but it is an effective and religious-looking interior, considering its small cost. The plan comprises a chancel with two aisles, and an unclerestoried nave with two aisles. The arcades are of five, with cylindrical shafts. The aisles are under separate gables. The chancel-arch is rather mean, but wide and open, without piers. There are rather attenuated parclooses, and a low screen, with stalls and subsellæ. The organ stands in the south chancel-aisle. The roofs are open and high-pitched, the seats of deal are without doors.

The windows have thin geometrical tracery. The interior is lighted with gas-standards. It must be owned that this building lacks interest; but it is by no means an unsuccessful effort, under great limitation of cost.

---

## NEW SCHOOLS.

*Quinton, Gloucestershire.*—A modest but good design, by Mr. Preedy, in red brick with bands, and with a hipped roof and small bell-cote. The style is a very close reproduction of Mr. Butterfield's usual method of design. A good feature is a large text, suitable for a school, very legibly and picturesquely treated, on the side wall externally.

---

## CHURCH RESTORATIONS.

*S. Peter, Wellesbourne, Warwickshire.*—This church was restored and enlarged some years ago by Mr. J. P. Harrison. The works were well-meant, but not very judicious. The removal of the original Romanesque chancel-arch (which is now rebuilt between the chancel and its north aisle,) and the throwing a whole bay of the chancel into the nave, are expedients not to be defended; but the general arrangements are religious and church-like. This church may boast of the worst modern brass we have ever had the misfortune to see—a recumbent figure of the late Sir C. Mordaunt, seen in profile, and placed vertically against a wall. We did not learn who perpetrated it.

*The Leicester Hospital Chapel, Warwick.*—This most picturesque of churches (standing as it does over a vaulted passage in the ancient town wall,) is under complete restoration. Flying-buttresses are being added externally, which will greatly heighten the picturesque effect; but the whole interior is gutted. It is to be hoped, most earnestly, that any objects of interest may be preserved and replaced.

*S. Swithin, Quinton, Gloucestershire.*—This is a very creditable restoration by Mr. Preedy, who has as it seems carefully preserved all the original features of the church. We cannot much compliment him upon his new south porch, which is heavy and pretentious. On the other hand, the new cradle-roof to the chancel is meritorious. A new pulpit of good design has been introduced; but adjoining it, in the middle of the chancel-arch and facing due west, is an oak reading-pew. This is strongly to be condemned, and so are some new deal seats which have doors to them. Mr. Preedy, however, has conserved a curious recumbent effigy and an interesting brass, and also some valuable remains of ancient colour in the Early-Pointed nave arcade of the north side. Some ancient open seats remain in this church, which might well have been copied for the new ones that were wanted.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

We are not able to answer C. W.'s question, about Professor Willis's paper on Mediæval Vaulting. Mr. Fergusson's *Handbook of Architecture* is an excellent guide in the practical study of foreign Gothic.

We are delighted to see that the Surrey Archæological Society has published its third volume, after a long interval. We propose to return to it.

We hear that M. Reichensperger's popular pamphlet, *Die Kunst jeder manns sache*, "Art every man's knowledge," has been printed for general distribution in an edition of 30,000 copies. We shall probably give a notice of it in our next number.

We understand that a very interesting discovery has been made of two ancient wall paintings in a recess on the wall of Bedfont church, near Hounslow. They are, we hear, of thirteenth-century work, preserved with rare completeness. "The colour is singularly effective, and the pale designs on it are interesting to a high degree as decorative work. The larger of the two found in an arched recess on the north wall of the nave measures about 4 ft. square. It represents our Lord seated, showing His wounds; angels holding the cross and spear; two others blowing trumpets; three figures rising from graves. The other, in an arched recess on the east wall of the nave to the north of the chancel arch, is rather smaller. It is a Crucifixion with the Virgin and S. John (the former without nimbus), and the FATHER receiving the Spirit of the dying SAVIOUR. In this one I regret to say the plaister is much decayed, and is flaking off from the walls. I know of no method of preserving it. There is a third recess bricked up as the others were, with traces of colour round the edge. They cannot be opened at present, and the church is without a roof."

All visitors to English cathedrals know what a grievance is the company of a verger, and yet feel that, for the most part, a guide to the several objects of interest is needful. To the Dean and Chapter of Hereford belongs the credit of setting an example which will be, we trust, universally followed. They present gratuitously to every visitor an admirable ground-plan of the cathedral, with explanatory notes, compiled by the Rev. F. T. Havergal, one of the minor canons, and Mr. J. Severn Walker, Hon. Sec. of the Worcester Diocesan Architectural Society. This *brochure* comprises a ground-plan, shaded chronologically, with plain numerical references to each tomb, monument, and object of historical and architectural interest; and also a table of the architectural styles, the principal dimensions of the church, a sort of *catalogue raisonné* of "objects of interest," and historical notes of the see and the church. With this handbook a visitor may explore, and intelligently study, the whole church, without the officious and ignorant guidance of a verger. When will something of this sort be done for Westminster Abbey?

# THE ECCLESIOLOGIST.

---

“ Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXI.—DECEMBER, 1865.

(NEW SERIES, NO. CXXXV.)

---

## LINCOLN CATHEDRAL.

*To the Editor of the Ecclesiologist.*

SIR,—In a letter in the last number of the *Ecclesiologist*, Chancellor Massingberd took exception to some remarks which I had made at the annual meeting of the Ecclesiological Society. I thought that he had not sufficiently apprehended that my conclusions were only conjectural, and founded on the assumption that Sir Charles Anderson's statements were to be entirely depended upon; and, accordingly, I wrote to Mr. Massingberd on the subject. The result of our correspondence was that I determined to make a personal inspection of the work, in order that I might exonerate the Dean and Chapter from the charge which had been made against them, if I could properly do so. Mr. Massingberd very obligingly met me at Lincoln, and gave me every facility for making a most careful examination both of the work done, and of the workmen who had executed it, and I regret more than I can say that the result is to confirm to the utmost the charges which Sir Charles Anderson had made.

The portion of the west front which has been operated on this year may shortly be described as the Romanesque part, including in width the three great doors and their piers, and in height the whole wall from the ground up to the stringcourse under the first tier of thirteenth century arcading. Portions of the lower part of this work had been repaired some sixty years since (I believe) under the direction of a clerk of the works or surveyor, who, having a share in a Yorkshire quarry, chose to use Yorkshire stone in place of the Lincoln stone used in the original work. It is not necessary for me to say how admirable the work of most Romanesque masons is. Here at Lincoln they seem to have selected their stone with judgment, and to have wrought it with skill. The consequence is that their work has stood admirably well, and was generally in very good condition; better, in fact, than that of the men who followed them in the thirteenth century. I know not exactly how it came to pass that it was decided to clean the whole west front; but I believe it was done in order to make the whole

harmonise with a portion of the upper part, which was restored about three years back. Yet a careful inspection of this cleaned work would have shown that already the stone is becoming covered with lichen, and that in a very few years, it will have regained much of its old weathered colour; wherefore, the cleaning process was useless and unnecessary.

Let me now proceed to go in detail into a criticism of the work which has been done, and as to which the dispute has arisen, in which, by no desire of my own, I find myself involved. And first of all, as to the plain walling on the lower part of the west front; in this a good many modern stones were inserted, as I have said, some sixty years ago. These were of Yorkshire stone, and were tooled vertically in a coarse modern fashion when they were inserted. They have now been tooled all over with diagonal lines, but these have been done clumsily, whereas the old work, which it was intended to imitate, was done with considerable delicacy and precision; so that, though the attempt was in a degree laudable, it was not successful, because not sufficiently careful; and I confess that as the mode of tooling adopted in stonework is not often noticed by any but a professional eye, it seems to me, as far as I can judge *ex post facto*, to have been a useless work. Also, such marks of difference were not without their value as showing exactly where the work was old and where new. The treatment of the old stone has been different. This, as I have said, was originally all worked on the face, the tool marks being almost always diagonal across the face of the stone from the upper angle of one side to the lower angle of the other. It seems to have been thought (very erroneously, in my opinion) that the dark colour of the old stone was objectionable, and that it would be better to make it correspond in colour with the new stonework, which had to be inserted. To accomplish this the masons have used their tools without the mallet. But the stones, before being operated on, were well soaked with water, and then the tool was used with both hands, being pushed through the stone in such a way as to leave visible furrows on its face more or less deep, very irregular, and indiscriminately, either vertically, horizontally, or diagonally. These tool cuttings have taken off almost the whole of the old weathered face of the stone, leaving still visible, to a certain extent, where the process has not been most severe, the black diagonal lines of the original tooling. The result is not only that the stones have a bad irregular face, but that their colour is very spotty and disagreeable. The masons pretend that they have not taken away the face of the stone, and consider that they have only removed what they call the "scum" on its face. But this is only a dispute about words. The "scum" retains the tool marks, and is the hard outside face. The old stone is usually weathered to a thickness of somewhere about one-sixteenth of an inch from its face; to this depth it is very sound and hard, but below this very soft, so that whereas a penknife, unless used sharply will not touch the outer face, one can cut the inner surface, when it is exposed, with one's finger nail. The outer face was of a very dark colour, blackened by smoke and weather, and rather rough on its face, but, with rare exceptions, hard. When this outer face is taken away in the rude fashion which I have described, it



has constantly happened that the chisel used has penetrated either quite, or else very nearly, to the soft inner portion of the stone; whilst, in other places, it leaves the old black face of the bottom of the old tool lines. I have no doubt that the scum will again form on the face of the stone, and that where the weathered face has been cut through, there will be the greatest risk of an acceleration of decay. I ought here to observe (what will have been realized by the professional reader) that the existence of the old tool marks all over the face of the old stonework is, in itself, the best possible proof that nothing whatever was required to be done to it. It had absolutely the same face that the original masons left on it, and this has now been removed beyond all remedy. Another evidence of the extreme hardness of the old face is afforded by the fact, mentioned to me by the authorities, that an attempt was first of all made to clean the face of the stone with a scrubbing brush and water, but relinquished because it was found that nothing would come off by this process. The question as to which looks best, old stone which has become black or darkened by the wear and tear of centuries, or the same old stone partially cleaned, so that at a distance it looks almost new, but on nearer inspection unpleasantly mottled with the black tool lines which have not been entirely removed, is one on which I need hardly say a word. It is the mark of age on our buildings which even to me, as an architect, invests them with their greatest charm, and which it appears to me to be the very gravest mistake to destroy.

So far as to the face of the ordinary plain walling in the west front.

Next as to the carved stonework of figures and foliage; and first of all as to the three western doors. Of these the central and north-western have been completely "restored;" whilst the south-western has been only partly commenced as yet, though orders have, I am told, been given for its completion.

One important feature deserves commendation, I think: this is the removal of the old plain circular shafts in the north-western door, and the insertion of new ones, covered with carving copied from some old fragments, still preserved in one of the houses in the close. The shafts of the central door were carved in the same way, and this restoration is no doubt quite right. But here, unhappily, my commendation must end. The carved enrichments of the two restored doors have all been cleaned with a small sharp chisel used with the hand, and not with a mallet. The original state of the work can still be seen at the back of the shafts, where the tool could not be used, and in the reveal of the jambs next to the doors, which, for some reason, have not been touched. I am not exaggerating when I say that the whole value of this carved work, as an example of ancient art, has been all but destroyed. Let me take some examples to show what I mean, premising that these examples illustrate fairly the treatment of the entire work.

1. In the central door the detached shaft nearest the opening on the right hand has a most intricate trailing branch, interlaced with figures and animals. This has been cut all over; the delicate turning back of the leaves confused and altered, the faces, hair, &c., to a great



extent recut, and so forth. The work no longer has any value as a model, and is not worth sketching or study by a student. The shaft next to it has couples of birds and beasts. Let any one compare the unrestored necks and bodies of the two uppermost on the half concealed side with the corresponding exposed portions, which, being in view, have been *restored*, and he will see at once how fatally destructive the work is. It no longer retains any portion of the old detail, and in common with all the restored work, has its lights and shades ruined.

2. In the north-west door, in the archivolt, there are four orders of enrichment. (*a*) a chevron; (*b*) beak heads; (*c*) a moulding, with a hollow on each side, enriched at intervals with a four-leaved flower; (*d*) a chevron.

In *a* and *d* the chevron is moulded and enriched with small nail-heads about  $\frac{3}{8}$  of an inch square. These have nearly all been cut afresh, reduced in projection and spoilt, and the mouldings have been reworked.

(*b*) The beak heads are covered with marks of the sharp cleaning tool. The faces of the stone are to a great extent new, black lines remaining in the deepest cuttings where the old surface has not been reached.

(*c*) The four-leaved flowers have been wrought all over, and their original character almost destroyed. This may be seen by a careful examination of the flowers near the head of the arch which have not been so much tampered with. Now they are just what any common mason might try to carve. Of old, they had the evidence of being the work of a carver rather than of a mason.

The capitals of this door have been to a large extent recut, and not by skilful hands, so that their architectural value is entirely destroyed.

Some flat foliage on the wall just above, being hard to get at, has been hacked till scarce a mark of the old carver's hand remains, and only the outline of his work.

On these capitals, where the old face remains, I tried in vain to remove it with a penknife. The tool used by the recent "restorers" was a carver's chisel, narrow at the point and very sharp, and its sharp marks and cuts can be seen in all directions, showing how completely the old face of the stone has been removed, and in how unworkmanlike and slovenly a fashion. The south-west door has not had much done to it yet; and it is earnestly to be wished that it could be left as it is, in order that it may be seen exactly how ruthless the treatment of this work has been. The old work is accurately wrought, sharp and true; where this has been partially chiselled, the lines are not true nor accurately wrought, and the whole face has been completely removed. It is only necessary to get up to this work and feel it with the hand, to see at once how rudely it has been done, and how entirely inferior in accuracy the new face is to the old. The old beak heads in the second order of the arch of this door are generally very good in their effect, having well-marked lights and shades, and, consequently, distinctness. In that which has been cleaned (only one has yet been

done) the effect is very bad :—the mass of the head being of the fresh natural colour of the stone, but marked with black lines where the old tool lines were too deep to remove. The consequence is that the heads are scarcely intelligible as heads, and have lost all their old proper light and shade, as well as the handiwork of the old carver. The eleven statues of kings over the central door have all been cleaned, as also the two bishops in niches on the buttresses on each side of it. The latter exhibit well the bad effects of the cleaning process ; the old face of the work, where not chiselled afresh, being black, and showing black lines in all directions, which entirely confuse all the lines of the drapery. Throughout the work this is more or less the case, and the effect is just what might be produced by the use of pencil lines on the stone, which, as is well known, do at a distance produce the effect of cuttings on its face.<sup>1</sup>

To this long catalogue of errors there is happily one exception : the old sculptures on the piers, of the Last Judgment, &c., having been, for the most part, left undisturbed. But the Expulsion of Adam and Eve has, unfortunately, been cleaned, as well as the backgrounds of some of the others, and with bad effect.

The rude early Romanesque capitals of the outer arches and recesses of the west front have been so much altered in their character that they have become of scarcely any value. They were, I know, very rude : now they have become unintelligible, and I fear this is, in part, attributable to the cleaning.

It is impossible for me to say to what extent the entire renewal of much of the work which has been renewed was necessary or called for. There are none of the old fragments to be seen anywhere, the stones having been cut to pieces in order to remove them, so that I can form no opinion on this point ; but the stone *does* vary in quality, and though the work generally has stood admirably, there may have been some parts which required renewal. For myself I feel jealous of any removal of old work, but as long as it is of that which can be accurately reproduced by skilful masons, of course, such an objection is only a sentimental one.

I may say, in conclusion, that the men employed in this work were evidently not sufficiently skilled, or not sufficiently superintended. This may be seen if their new carved work (e.g., in the new order of the central doorway) is compared with the old work next to which it is placed ; it is entirely and markedly inferior to it. They have moreover used very improper instruments, which, though they have not been used with a mallet, were yet amply sufficient to enable them to put an entirely new face on the work, and whether they have “tooled” the work in the technical sense of the word or no, matters but little, as they have beyond all question accomplished the same result.

Every one must know that a tool used without a mallet may still be

<sup>1</sup> If it is not well known, it ought to be so, that some modern carvers finish up their carving with a lead pencil. If I had not seen this several times with my own eyes, I could scarcely have believed it.

Of course these gentry are not honest enough to do it when their work can easily be got at for inspection.

perfectly efficacious in cutting off the face of soft stones; and it has certainly amply sufficed for what I understood Sir Charles Anderson to assert to have been done, when I made my speech at the annual meeting of the Ecclesiological Society.

In conclusion, I venture to entreat the Dean and Chapter to reconsider the orders which they have given, and to stay the hands of their workmen. Lincoln Minster belongs not to them alone; nay, it belongs not to England alone; but is rather one of those precious jewels of ancient art, which are the common property of educated men throughout the world, and not only of those now living, but equally of their successors.

I am confident that no member of the Chapter ever realized what the workmen were doing. Mr. Williams' speech at the meeting, and Mr. Massingberd's letter show completely how difficult it is for uneducated eyes to see all the differences between old and new work. Neither of them, if they had really been able to examine the work critically, could have ventured to make the denials which in good faith they did make; and what is true of them is of course equally so of the Chapter generally. They have made a grave mistake, and have spent much money no doubt on what they thoroughly believed to be a necessary and enlightened work. They will now, I hope and trust, see that they have been mistaken, and listen to the opinions which on no light grounds, and with great seriousness, have been given them. My own protest may not be entitled to great attention; but I know that this is a question of facts, which do not admit of dispute among those who are competent to form an opinion. I have patiently and carefully investigated the matter, and I give utterance to my views with natural reluctance; though I feel that after the reference made to me by Chancellor Massingberd, I could not do less than examine the works for myself, and say how far the impression of their character which I had received from others was true and accurate.

I am, Sir,  
Your obedient servant,  
GEORGE EDMUND STREET.

51, *Russell Square*, London, Oct. 17, 1865.

---

*To the Editor of the Ecclesiologist.*

SIR,—Mr. Street having communicated to me a letter that he has written to you for publication, concerning the works at Lincoln Minster, in which he refers to me, I beg your permission, and claim of your justice, to be permitted to say, that as Mr. Buckler, of Oxford, has been consulted throughout these works, which have been executed under his professional direction, and intends, as I am informed, to undertake the defence of all that has been done, I decline, on my own behalf and on that of the chapter, to interfere between him and those who may choose to attack him.

Your obedient servant,  
F. C. MASSINGBERD.

Nov. 20.

## THE PINNACLES OF THE NORTH-WEST TOWER OF LINCOLN CATHEDRAL.

*To the Editor of the Ecclesiologist.*

*Lea, Nov. 5.*

SIR,—A scaffolding has been erected on the north-west tower of Lincoln Minster, the object being to restore the pinnacles of wood covered with lead on the two western towers. One pinnacle has been already taken down bodily. Whether the wood-work requires only partial renewal, or entire restoration, I do not know, but it is a work which requires the greatest watchfulness, skill, and taste. Those who have observed these beautiful towers must have remarked, that they are neither square, nor perfectly alike in detail, nor in perfect perpendicular. The thick part of the buttresses in the south runs higher than in the north tower. The Norman panelling is not the same, nor are the buttresses which contain the staircases to the north-west and the south-west. The north tower leans perceptibly to the north-east, the south tower more slightly to the south-west.

The pinnacles on the two towers are different. That on the north-east of the north tower, which has been taken down, was more blunt than the other three which are much alike. The lead-work on this tower is different from that of the south tower. On this last-named tower it is laid on in a sort of zigzag, very picturesque, and the pinnacles on this tower are much more taper at the top than those on the north tower, though all spring from a kind of corona of nearly the same breadth. But there is a remarkable peculiarity in the way in which the two western pinnacles of the south tower are placed. The north-western is placed back from the stone work, and on one side; the south-west is still further back. These peculiarities have never been depicted in any drawing or print that I have ever seen; but I have no doubt they were intentional, for by looking at the towers, either due north or due south, so as to get them in line, you find the pinnacles rake together, which they would not do if they were placed otherwise than they are. Now in repairing or releading, or in replacing these pinnacles, the greatest care ought to be observed, for it is certain, that if any alteration be made in the position of the pinnacles, the effect will be that the towers will look as if they were falling from each other. It is the clever arrangement of the pinnacles which neutralises the crookedness of the towers, and no doubt they were so placed for that very purpose.

I remain,

Yours truly,

C. H. J. ANDERSON.

## WOLVERHAMPTON COLLEGIATE CHURCH.

WE extract, with some necessary retrenchments, from the *Staffordshire Advertiser*, the description of the restoration of the choir of Wolverhampton Collegiate Church, and of its re-opening on September 26. We need not expatiate on the importance of such a work and such a service in a place like Wolverhampton. We only hope that the church so restored may become in deed as well as in name collegiate, if it be too late to hope that it might even rise to cathedral dignity.

“The work of restoring the ancient collegiate church of S. Peter, Wolverhampton, has been brought to a close by the rebuilding of the chancel, which was re-opened on Sept. 26, with public services, in which the mayor and corporation of the town, and the clergy of a wide district took part. The movement, which has so happily ended in the complete restoration of the finest ecclesiastical building in the neighbourhood to its ancient beauty and completeness, originated with a committee formed some fifteen years ago, which was presided over by the Rev. J. O. Dakeyne. In June, 1851, the corporation transmitted a memorial to the Ecclesiastical Commissioners, in whom the funds of the collegiate establishment became vested on the death of Dr. Hobart in 1846, asking for a grant in aid of the restoration. The commissioners offered £3000 on condition that the remainder was liquidated from private resources. Thereupon the then mayor called a public meeting at which such promise of support was given as induced the committee to put themselves in communication with Mr. Christian, the architect to the Ecclesiastical Commissioners, by whom a full report, published in 1852, was made on the condition of the church, and what was requisite for its restoration. The whole of the exterior was in a state of dilapidation, and the roofs requiring to be renewed or repaired. The south aisle had to be re-roofed, and the same course required to be adopted with respect to the nave and the south transept. We quote from Mr. Christian’s report. ‘The whole fabric of the church needs to be repaired; and I think also that it is certain that nothing short of an entire restoration of its ancient architectural features throughout can possibly produce a satisfactory result. The repairs hitherto executed have not been exact restorations, and, as has been already observed, the modern is even now, in many parts, in a worse state than the remains of that which is ancient. There is sufficient of what has never been altered to guide the architect to its exact reproduction. To follow the example of what has been done in recent times would be to destroy such original features, and replace them with others, less expensive it is true, but inharmonious with the character of the structure; but, as I entertain a strong opinion that the ancient character of the church should be reproduced, and that the whole fabric should be restored in all its integrity, I cannot recommend the adoption of any intermediate course.’ Mr. Christian also recommended that one plan should be adopted, and steadily adhered to, even were the work to extend over years.

“The committee very wisely adopted these suggestions, and thirteen years now see the end of their labours. The fidelity with which the plan thus pointed out has been adhered to was shown by the entire reconstruction of the roof of the nave, which, though perfectly sound, was entirely out of keeping with the architecture of the church. The new roof is of English oak, in the Perpendicular style, and presents a very handsome appearance. New roofs of a simpler character have likewise been added to the north and south aisles and the south transept, while the ‘very beautiful roof,’ of the north

transept has been thoroughly repaired. The clerestory in the nave has been rebuilt, an old unsightly organ gallery at the east end of the nave been removed, and a floor under the tower cut away, opening a view of the chancel from the western door. The piers and arches under the tower have been thoroughly restored, the walls relieved of whitewash, and the unsightly screens removed. In the south transept, which is to be used as a baptistery, a full-length figure of S. John the Baptist, by Earp, in Caen stone, has been placed in a niche. A temporary vestry has been put up in this transept, and a vestry for the choir. In the aisles the old plaster has been replaced with new, and on the walls are placed five tablets, formerly in the chancel, telling of benefactions, some of which are now lost to the poor for whom they were intended. While these internal restorations were going on, Messrs. G. and H. Higham, the builders, who have very well carried out the ideas of Mr. Christian, were engaged in restoring the exterior of the edifice. The porch has been thoroughly restored, and a new parapet added. The west front is entirely rebuilt, and by the beauty of its design constitutes one of the main features of the building: a new parapet and pinnacles have been added to the tower, which having been built with stone of a more durable character than that used in other parts of the building, did not require to be new faced.

"Such are the chief alterations and restorations, involving others of an accessory character, which have presented their mother church of centuries back to the present inhabitants of Wolverhampton in its primitive beauty. Most of this work was done or in progress in 1861, still leaving the chancel untouched. Of this portion of the church, Mr. Christian reported in 1852:— 'The whole building is of most incongruous character, and can be only made to harmonise with the church by being rebuilt in proper form.' The Rev. J. H. Iles, the present rector of the church, whose life since his accession to the incumbency has been divided between attempts to restore the structure of his church and the fallen of his parish, in that year caused a second report to be published, stating what had been done for the repair of the church and what remained to be done. What had been done, had been done so well that its cost had exceeded the original estimate (£6000) for the whole by £2000; and between £5000 and £6000 was needed for what yet remained to be done of the works above noticed and for the re-erection of the chancel. A subscription list was opened, headed by the Ecclesiastical Commissioners with £1000, the Bishop of Lichfield £100, the Duke of Cleveland £1000, and Mr. Iles himself £500. The work went on again, and the chancel was opened on Tuesday. In reference to this part of the building Mr. Christian says in his report to the Commissioners, 'I have designed the new work in accordance with the architecture of the lower part of the tower, which is of the later Decorated style, and of the same date as the aisles of the nave. This I believe to be the more correct style to follow, rather than that of the later portions of the nave, which would not only be less effective, but much more costly.' The new chancel is longer than the old by the graceful addition of an apse, which gives to the whole a striking contrast to the whole chancel. The seven windows of the apse are of stained glass, excellent in design, and more than usually effective in execution, by Mr. O'Connor, of London. Each window is of two main lights, and the tracery is of the early Decorated period, the whole forming a public memorial to the late Mrs. Parke, of the deanery. The windows are designed to illustrate the mission of our LORD upon earth and that of His Apostles, S. Peter, either by his figure or in emblems (as the patron saint of the church) being always borne in mind, subservient to our LORD, of course. The outer windows north and south are of single figures, four figures in each window. The four on the north side represent the Gospel writers, S. Matthew, S. Mark, S. Luke, S. John, and the four on the south side the Epistle writers, S. James, S. Peter, S. Paul, and S. Jude. These figures are carefully drawn and coloured, and are placed upon a diapered curtain background, to throw them



out in good relief. The main lights of the remaining windows of the apse contain a consecutive series of subjects from the life of our LORD:—1. The Nativity; 2. The Epiphany; 3. The Baptism; 4. The Transfiguration; 5. The Call of S. Peter; 6. The Agony in the Garden; 7. The Crucifixion; 8. The Resurrection; 9. The Last Supper; 10. The Appearance to S. Mary Magdalene; 11. The Denial of S. Peter; 12. The Charge of S. Peter; 13. The Ascension; 14. The Descent of the HOLY GHOST. Great care has been taken with the arrangements of the foliage filling in the spaces between the subjects, all the tracery openings having suitable emblems. In the glass at the bottom of the three centre windows runs this inscription:—‘We bless Thy holy Name for all Thy servants departed this life in Thy faith and fear.’

“The walls of the apse below the windows are faced with alabaster panels, the gift of Mr. H. Hill, of Dunstall, bordered with Minton’s tiles, and glazed tiles are likewise introduced beneath the panels, four of which are ornamented in the centre with carved emblems of the Evangelists, in marble; the fifth bearing the monogram of S. Peter, and the sixth the cross keys. The seventh, or centre panel, is a handsome piece of sculpture in Caen stone, representing the Last Supper. Immediately under the stringcourse of the apse is the inscription in illuminated church text: ‘As often as ye eat this bread and drink this cup, ye do show the LORD’s death till He come.’ The chancel is also lighted by eight windows, four on each side. The first eastward on the south side is a memorial, by Mr. O’Connor, of the fatal catastrophe in New Zealand, to the Rev. T. H. Campbell, late head master of the Wolverhampton Grammar School, who with his wife and family were suddenly plunged into a watery grave in sight of their destination in New Zealand. The subjects of the window are as follow: In the main part of the centre is a single figure, nearly life-size, of our LORD, walking on the sea, above Him a cross of stars to represent the constellation of the southern cross, the sign of the southern hemisphere; on the left Noah, with his ark behind him as a symbol of resurrection and especially from a watery grave; to the right S. Peter with a net (in allusion to Mr. Campbell’s profession) as a fisher of men. Waters are thus in all the main parts. The lower portion of the window is filled with groups; under Noah, his Sacrifice (the rainbow intended as a symbol of covenant with GOD:) under our LORD, His blessing little children; under S. Peter, our LORD’s charge, ‘Feed My sheep.’ This window has an appropriate text, but the exact position of the memorial slab is not yet determined upon. The opposite window will be filled with stained glass.

“The side walls of the chancel stand on the old foundation, and are constructed of stone of the same kind as that used in the other portions of the church. The roof is open timbered, of English oak, divided into bays, and the main principals have hammer-beams, with circular brackets and traceried spandrils. At the intersections of the hammer-beams carved angels are fixed. The principals are supported by stone corbels, on which also angels are carved, and the intermediate principals have angels at the intersections of the ribs with the wall-plate. The chancel floor consists of Hopton Wood stone and Minton’s tiles, laid in a pattern, and the floor of the communion is enriched with encaustic tiles. The communion-rail, which is original in its design, is a massive one of oak, supported by ornamental ironwork, of beautiful design by Skidmore. On each side of the chancel are two rows of seats in oak, the fronts of which consist of open tracery. The bench ends are solid, with carved finials, angels, bosses, &c. The old chancel was level with the nave, the new is ascended by two steps, and a like ascent leads to the altar. The tower-arch and pillars which form the entrance to the chancel, had been most artistically decorated with evergreens and flowers, and mottoes in laurel leaves; and the view from the nave on Tuesday morning was very effective and beautiful. The effect was if anything enhanced in the evening by the peculiar disposition of the gas branches. Jets were placed



around the capitals of the tower pillars, and nine jets were placed in each window of the chancel.

"Among the minor restorations, improvements, and additions, we may note that both nave and chancel are supplied with warm water apparatus; a new boundary wall from the north-west corner of the churchyard across the west side; the removal of the lych-gates, and the substitution of means for facilitating the approach of carriages."

---

### S. GEORGE'S, DUNSTER.

THE pretty little town of Dunster cannot be quite unknown to our readers, though apparently remote and without railway communication, and still certainly an old-world place. But as it lies very much in the way to the still more romantic scenery of Lynton and North Devon, which attracts numerous tourists every summer, and is itself beautiful and picturesque in a high degree, many are doubtless well acquainted with its quaint steep streets, its curious old market-place, and the ancient castle of the Luttrells towering on a woody eminence above. The surrounding scenery, too, is rich in natural beauties, with heath-clad hills and woody valleys, and the loftier and wilder heights of Exmoor in the distance; and the town itself abounds with good specimens of ancient domestic architecture, amongst which may be mentioned the hostelry called the Luttrell Arms.

But our present business is with the church of S. George, which besides being one of some size and dignity, has some points about it of special ecclesiological interest. In its general architectural character it much resembles the Third-Pointed style so common in Somersetshire, but the type so far varies from the common one in being cruciform and with central tower, a plan not very frequently found in that county. It belongs certainly to the Minster class of church, though far inferior to Sherborne, Wimborne, or Milton Abbey, and was formerly connected with a priory of no great importance, of which the monastic buildings seem to have ranged round its east end, and some portions of which may perhaps be traced in the farm-house on the north of the choir. This arrangement, a very uncommon one, may be inferred from the present churchyard not extending eastward of the transepts, but being fenced off in that direction from what are now private grounds.

The scale of the church is large, being 168 ft. in length from east to west. The nave has north and south aisles, of which the northern does not reach to the west end, being of four bays only, while the other is of six. There is a porch on the south of the nave: the transepts are well proportioned, and the central tower of good elevation. The choir is spacious, and has an aisle or chapel on the north and south, not extending to the east end. Excepting a few curious features which we shall notice, the whole is of the local Third-Pointed, of fair but not ornate character. There is documentary evidence of the towers having been built, or perhaps rebuilt, in 1443, and this date would probably also suit the larger part of the church. The nave is

of equal height with the aisles, and has a coved roof with ribs and bosses and no clerestory. The south aisle has a richer flat panelled roof; the windows generally are of very uniform cast, and of three lights, except the larger ones at the east and west ends and in the south transept. The arcades of the nave are of the local type with light lozenge piers having four shafts. Those of the choir have flatter arches, probably of a later character.

It will be observed on entering the church that the nave only is used for divine service, and that it is entirely separated from the rest of the church by a partition in the western tower arch; further, that the eastern portion is wholly disused and presenting a most dreary aspect of decay and neglect. And this is no mere modern arrangement, for it is recorded that the choir was ordered in 1499 to be used exclusively by the monks, while the nave was appropriated to the parishioners, to be kept by them in repair, and divine service celebrated there by the vicar. And as a proof of this arrangement it will be noticed that a co-eval roodscreen extends across the nave, cutting off its two eastern bays and thus forming a chancel in the nave itself. And that we may be the more assured that this screen is *in situ*, a projecting roodstair turret may be seen in the south aisle corresponding with its present position.

Accordingly, the nave still continues to be used for the parish services, while the choir having passed at the dissolution into the possession of the owners of Dunster Castle, has been allowed to fall into its present lamentable state of neglect.<sup>1</sup>

Another remarkable point in this church is that the original Romanesque arch remains on the west side under the tower, though one of later date has been built under it, corresponding with the other three arches opening to the choir and transepts. This arch is semicircular, and springs from shafts which have early capitals; all the others accord with the alleged date of the tower.

A third feature worthy of particular notice is the very curious arch opening from the south transept to the south chapel of the choir. This appears to be quite unique in form, and it is difficult to assign a date to it. It may be described as of a trefoil form, with good mouldings and with shafts, which are bent inwards near the capitals so as to follow exactly the curve of the arch mouldings. The capitals of these shafts have rather a First-Pointed look with abaci. At any rate it hardly looks Third-Pointed, though everything round it is of that date, nor yet has it a foreign character. Possibly it may have been the result of a whim or caprice, but the execution is very good, and it is to be regretted that so very singular a feature has not been made more generally known by means of illustrations in architectural books.

In other respects perhaps there is no need of a minute description of the church. The choir contains numerous sepulchral monuments of the Mohuns and Luttrells; amongst which may be noted an effigy of a lady under an ogee-arched canopy in the south wall; and, within a pretty but mutilated little chantry on the north side, the alabaster effigies of a knight and lady. In the south aisle of the nave is a brass,

<sup>1</sup> An analogous arrangement may be observed in the churches of Arundel and Wymondham, where the choirs were reserved for the monks.

date 1495, with an English inscription ending in Latin, thus, "*expectando generalem resurrectionem mortuorum.*"

The font is a fair Third-Pointed one, and there is a little wood screen-work in the chancel and some ancient tiles.

The church may be generally described as a large one of rather ordinary Somersetshire Third-Pointed, with the few exceptional features we have mentioned, but made to assume a stately and minster character by its well developed cruciform plan and lofty central tower.

We have called Dunster an old-world town. The influences which have long prevailed there have been decidedly unfavourable to change, and especially as regards the church, where pews and western gallery still reign triumphant, and in the latter may be heard on Sundays the now unwonted sound of fiddles and flutes accompanying old-fashioned psalmody. But while this conservative system may operate favourably in some points on the picturesque and archæological features of the place, it may be hoped that the time will come when some essential and much needed improvements may be effected in this grand old church, when the choir of the monks may be rescued from its present sad and dismal condition, and the parochial nave fitted in a style more suitable for the decorous celebration of divine service.

## GREAT S. HELEN'S, BISHOPSGATE.

We are glad to announce, that another of the few Mediæval churches left in London is in process of restoration, to be carried out on correct principles. The *ci-devant* nunnery-church of Great S. Helen's, Bishopsgate, does not, indeed, possess the architectural beauty, interest, or size, of S. Bartholomew's, or Austin Friars; but it is nevertheless a noticeable building, and unlike those which we have mentioned, is still, generally speaking, entire. We extract the following particulars from a report upon the church, which has just been published by order of the vestry:

"That a church must have been in existence previous to the year 1010 appears from a circumstance recorded, that in this year the remains of King Edmund the Martyr were removed from S. Edmondsbury, and deposited herein for three years, until the depredations by the Danes had ceased. . . .

"In the year 1181 we find mention made of it in a list of manors and churches belonging to the Chapter of S. Paul's; wherein it is stated that the church of S. Helen is the property of the Canons. . . .

"The foundation of the priory of S. Helen was laid about the year 1212, in the latter part of the reign of King John. The records state that the Dean of S. Paul's, Alardus de Burham, (who died 1216,) gave permission to William, the son of William the Goldsmith, to found a convent for nuns of the Benedictine order; reserving the church for all ecclesiastical purposes. Previous to this there was probably no building where the nuns' quire now stands: this addition for the accommodation of the sisterhood must have been made in 1308."—P. 2.

This, of course, implies that up to this date the church was

merely parochial. The ultimate process of its transformation from a parish to a monastic church was, as we shall show, somewhat peculiar. In churches such as Wymondham, Norfolk, and (as so graphically described by Professor Willis,) Sherborne Abbey, in which the parish and the monastic body shared the building, the usual rule was for the monastery to take the eastern part, and the parish the western. At S. Helen's the nuns' choir, and the parish church lay parallel, the former to the north: accordingly—

“In the north wall the hagioscope, or opening by which the nuns obtained a view of the high altar from the cloisters, under the refectory, still remains; this cloister ran northward, and has long since been removed, but a doorway still remains by which access was obtained from the cloister to the church. It is now bricked up, and half buried in an accumulation of earth; but the level of the sill is the same as that of the small door leading to the roof over the present vestry, (formerly the chapel of the HOLY GHOST,) clearly proving that the level of the church was at one time three feet below the present floor.

“The close connection of the priory with the church to which it was annexed necessarily gave the church those peculiar features which make it differ so widely from others; viz., two parallel naves or choirs, 122 ft. long; the northern, or nuns' choir, being 26 ft. 7 in. wide, within the walls; and the southern, or church, 24 ft. This latter was, and still is retained for the services of the parish church: while the northern, from which it was divided by a screen, was not so used until after the dissolution of monasteries.

“Adjoining the vestry, on the south side of the church, a chantry still exists, with a roof of the original pitch, and a window which has been recently opened and restored by the parish, and has been filled with stained glass by the worthy vestry clerk. Up to the time of the Suppression, two priests did duty here, for which they received the sum of £13. 13s. 4d.”—Pp. 3, 4.

In this extract, of course, high altar means the high altar of the nuns' choir. It should be added that the parallel churches are each of six bays, while the piers of the most easterly but one bay of the nave indicate, by their enlarged bulk, that a central tower must have been in contemplation: the other piers being quatrefoil in section. The portion of the church described as chantry is, in fact, a kind of transept, with two parallel chapels to the east, their eastern walls ranging with the east end of the church, and the south wall of the external one with the end wall of the transept, at the south-east corner of which stands a newell staircase. In the western face of this transept two First-Pointed lancets have been found. We should from this imagine that the church must have been originally cruciform, and that its peculiar arrangement was the result of alterations in the fifteenth century.

“Like most ancient buildings, S. Helen's is a compound of several styles of architecture, denoting the several periods in which it was built. In the second pointed arch from the east end, dividing the nuns' quire from the nave, and some remains in the chantry, as also the doors before referred to, we may trace the oldest existing portions, being, as before stated, of the thirteenth century. The general features of the church are to be attributed to a later date; and would either be about the time of Dean Kentwode, in 1430, or probably soon after the death of Sir John Crosby, in 1475, as he bequeathed at his death the sum of 500 marks to the parish, for the repair of the church: a sum sufficient to have induced other worthy and wealthy citizens to come

forward and assist, according to their means, in a thorough repair, amounting almost to rebuilding. It is therefore to this period that we must attribute the introduction of the clustered columns, four-centred arches, and low roof, which constitute the main features of the building.

"In the church, at this time, there appears to have been a representation of the Holy Trinity, and a high altar of S. Helen; as we find that Ralph Machin, in 1488, desires his body to be buried in the monastery of S. Helen's, before the Trinity; and after sundry other bequests, he adds, 'To the high altar of S. Ellen, a fyne diaper tabull cloath.'"—P. 4.

After the Dissolution it seems that the Leathersellers' Company used the refectory of the nunnery as their hall until 1799, when it was pulled down. The remaining history of the church is, as in such cases usually occurs, the record of a series of successive disfigurements, some of them attributed—we trust upon an unfounded tradition—to Inigo Jones. The old dignity of the church, and its good fortune in having, like its neighbours, S. Ethelburga and Crosby Hall, escaped the Fire of London, has made it the depository of several most interesting monuments of ancient worthies before and after the Reformation: of the former class is the magnificent Third-Pointed high-tomb of the well-known Sir John Crosby; of the latter the Renaissance high-tombs of the Elizabethan celebrities, Pickering the ambassador, and Sir Thomas Gresham, who was a parishioner, and at one time intended to have built a steeple.

The movement for the restoration of the church, due to the goodwill of the parish and the zeal of the vicar, first took the practical shape of a general repair of the roof and of the other most ruinous parts; the work being entrusted to Mr. Wadmore, architect of the new chapel at Tunbridge school, who, in partnership with Mr. Baker, resides in the parish, and who has undertaken the duty with the desire to make the restoration as complete as means allow. The Report from which we have quoted was drawn up to recommend this work; but, in addition to the history of the church, illustrated by a plan and a facsimile of a portion of Aggas' plan of London, it contains a proposal for its rearrangement, which has, on more mature deliberation, been abandoned, and to which we need not therefore refer.

Of the works already done we will only name an ingenious quasi-clerestory of wood in the transept, intended to give light to that now very dark corner. The refitting is, we hear, still under consideration, but we have hopes that the practical plan will be adopted of turning the eastern bay of the parochial aisle into a chorus cantorum and sanctuary, and thus of screening off as much to the west as will make a working nave for the diminished population of the parish, the remainder of the spacious area being left open. The nuns' stalls remain, and are to be kept *in situ* along the north wall of the choir. Certain Jacobean pews have ornamental ends, which may be reasonably worked up for the quasi stalls of the chorus. The substantial work is being done by rate, the refitting by subscription. When the plans are settled, we shall recur to this church.

---

## HESTON CHURCH AND MODERN VANDALISM.

[We extract the following article from our contemporary *The Building News*. It well expresses the feelings with which all ecclesiologists view this most disgraceful case.]

"To the lasting disgrace of all concerned in the destruction of Heston church—especially to the shame of the churchwardens and parishioners who permitted the incumbent, the Rev. Edward Spooner, to carry out such an act of vandalism as our age has seldom seen, and as an example to future would-be Vandals—we put on record the total demolition, excepting the fifteenth-century tower, with its 'cathedral arch' (!), of the delightful village church of Heston, in Middlesex.

"Now that the whole thing has been swept away, contrary to the promises publicly given, and the angry and violent denial that there was any intention on the part of the rector or committee to do anything of the kind, it may be well to lay before our readers some account of the building, and of the controversy which has had so astonishing and disgraceful a conclusion. Heston church was a very good specimen of a village church, and contained several very curious and interesting features. Its ground-plan was regular, consisting of chancel and chancel-aisle, divided by an arcade of four-centred arches, of rather a debased character. To the south of the altar was a piscina. Out of the south side of the chancel opening, with a plain semicircular arch, was a chantry of the eleventh century, perfectly devoid of ornament, but historically of great interest. Through the fourteenth century chancel-arch we entered the nave, with its fine arcades on either side, that on the south being thirteenth century work—plain, but very good and effective; that on the north of a somewhat later character. This had been, within the memory of man, still seated with fifteenth century carved oak benches. They were removed, however, and many of them placed in a gallery at the west end. What has now become of them we know not. They were very fair specimens of their kind, and in excellent condition. Next to the central pier of the north side of the nave was a font, with its original oak cover, though much mutilated and altered. The roof was of a simple, but very rare character, and, on account of its great age, a good deal decayed, but not so much so as to prevent its restoration, had there been any appreciation of its value by those entrusted with the care of the building. It was of very high pitch, with tie-beams well moulded, and king-post. There were aisles on either side of the nave. That on the north side was restored some years ago by Mr. Street, and had a good panelled oak roof. It opened into the chancel aisle by a plain Early English arch, upon which there were some traces of original colour. The south aisle was remarkable for its extreme narrowness, being scarcely more than a corridor, and for its square-headed windows, very early of their kind. Under a lofty but poor arch we enter the tower, and go out into a fine oak porch at the west end. On the south of the west door is a very perfect holy-water stoup. The tower itself is of fine proportions, though late in point of date. On the south side of the church was a peculiarly fine porch of the fourteenth century, which was entirely original, and of the highest possible interest, as well on account of its design as of the date of its execution—wooden porches of so early a date being of the greatest rarity. The western porch, though its carved work has already disappeared, may possibly be restored and retained, as no doubt will be the case with the almost unique lych-gate, and its revolving gate.

"Rumours having got abroad that serious destruction was threatened to



this church, which had long been highly valued by all Middlesex archæologists, various representations from architects, societies, and private persons, were made to the Bishop, the Archdeacon, and the rector of the parish, and others who had the control of the matter. At length a letter appeared in the *Times*, from a correspondent whose remarks upon the 'Scraping of Lincoln Cathedral' we commented on a few weeks back. In this the writer showed the importance of retaining as much of the church as was possible, and the entire needlessness of anything but trifling alteration, and alleged that he had the very highest professional authority for his statements. In a day or two an answer came from one of the destruction 'committee,' in which he charges the writer, Mr. J. C. Jackson, with total ignorance of the doings of the committee. We cannot do better than quote a part of this curious production, as showing the sort of men who have committed this barbarous vandalism. There will be a further advantage, as it will show the amount of credit to be put in the statements of the committee. 'Heston,' said this wisacre, 'is a most unseemly jumble of architectural styles of various dates, arising out of the manner in which it has been repaired and added to at different times. The oldest part is the south-east corner, which is believed to be of the eleventh century, and is obviously the nucleus of the building, originally a simple mortuary chapel. It is too much decayed to be utilised in the restoration of the church. If any portion of this small relic be worth preserving, the deposit of some of its fragments in an architectural museum is all that the most omnivorous dilettanteism should desire.' Our readers can imagine the value of small relics of Saxon or Early Norman village church work. In this case, for instance, there is scarcely a moulded stone in the whole chantry chapel. We beg especial attention for what follows. 'The parts,' continues the member of the Heston Church Restoration Committee, 'against the 'ignorant demolition' of which Mr. Jackson chiefly protests—the lych-gate, the splendid arcade on either side, of Early English, which he says, in the plenitude of his enthusiasm, are in fact quite excellent, are to be religiously preserved. And I may add to them a beautiful lofty cathedral arch at the west-end, which probably escaped Mr. Jackson's eye, from its being barbarously divided across the middle by a huge wooden gallery of the Georgian period, intended now to be removed. Nor is a brick of the fine tower to be touched.' This last is an extraordinary fact, as there does not happen to be a brick in the tower, which is built entirely of stone. We need scarcely add that the cathedral arch is the opening from the nave into the tower. The silly pretentiousness and ignorance of this letter was admirably shown up in a clever article in a weekly journal, before the publication of which, two more letters upon the subject, really settling the whole matter, appeared in the *Times*—one from Mr. Jackson, and the other from Mr. Gilbert Scott. These the writer in the weekly journal pronounces as decisive, and that 'if after these Heston church is made to undergo the proposed martyrdom, vandalism will be a mild word indeed.'

"Mr. Scott's letter is so interesting that in recording the ruthless destruction that has taken place, we cannot do better than reprint some parts of it—to show how miserably these headstrong Vandals have sinned with their eyes open, and against the advice, plainly expressed, of some of the first judges of the day. 'This church,' says he, 'is one of the best specimens of the true old village church which I have seen in the county of Middlesex. It is what your correspondent of this day (a member of the Heston Restoration (!) Committee.) calls 'a most unseemly jumble of architectural styles of various dates;' or, what would, in more intelligent parlance, be described as an ancient church, illustrating more or less distinctly nearly every variety of old English architecture from the Norman Conquest. If such jumbles are to be considered worthless, good-bye to architectural archæology, and to nearly all the material links between the present and the past. We have generally supposed that



the fact of their being such 'jumbles' was one of the greatest charms of ancient churches.' After a clear description of the various architectural exhibits in this church, Mr. Scott goes on to say: 'I do not pretend knowledge of what is intended by the Restoration Committee, but I was told by two wholly independent authorities that it was to be rebuilt, all but the tower, to which the 'beautiful lofty cathedral arch' of your correspondence belongs. If less devastation is intended I rejoice, but I nevertheless take the opportunity of entering my solemn protest against anything short of the preservation of all which can be preserved; and I give it as my deliberate opinion that (subject to necessary additions) such is the case with nearly every part of the structure.' Mr. Jackson's second letter was much in the same strain, showing the absurd ignorance of his opponent and his own accurate and certain knowledge of the facts of the case. To them a far more intelligent and respectable answer was given by another member of the committee, undertaking that the whole matter should be reconsidered, and that all that possibly could be saved should be retained. But though publicly showing outward civility, inward rage and spite were prevailing. A simple plan was laid before the committee and the Archdeacon of Middlesex, by which all the necessary room could have been gained with the sacrifice only of the north wall of the nave, and at a sum considerably less than will now have to be expended. 'But,' said those in office, 'what business have the public to interfere with us? If we choose to destroy the public records committed to our care, because we want a smarter, fresher, finer, more cathedralish, CE: EXII venticle, we will—we don't mean to be dictated to.' And so this wretched affair, begun in stupid ignorance, has been consummated by mere selfishness.

"How far Mr. Bellamy, the architect, is to blame we know not; for his own sake, if he can say that he dissuaded the authorities from their extraordinary purpose, he should do so, and let the public lay the blame on the right shoulders. How far any very considerable increase of accommodation is necessary, it is hard for a visitor at the church to discover. We happened to attend service at the church just before the destruction commenced, and had a bench capable of holding eight or nine all to ourselves. At the celebration of the Holy Communion there were about fifty communicants, of whom twelve were men!

"The authorities have acted very ridiculously in so thoroughly excluding the public from seeing what was going on during the destruction, and in taking care that all the old materials should be carried off as soon as possible. Uncommonly good care has been taken that the critics should not see more than they knew before the demolition commenced. We cannot close our eyes to notice of this scandalous affair without lamenting that, so close to the metropolis, such an utter lack of common intelligence and interest in the history of our national art should have exhibited itself; and without expressing an earnest wish that so wretched a case may not again occur in our time."

---

### PAVEMENT OF OPUS VERMICULATUM, IN THE CHAPEL OF WORCESTER COLLEGE, OXFORD.

OUR illustration represents part of the sanctuary pavement just laid in Worcester college chapel, from the designs of Mr. Burges. This mosaic is called Opus Vermiculatum: it is formed entirely of small cubes of various coloured marbles, each about half an inch square. Much credit is due to Mr. Burges for reviving this interesting process.

**M:**

1

1

1

1

1

1

1

1

He says of it: "I believe these are almost the first figures executed in this way since the Romans left our island. The subject is our LORD as the sower; from the ground on which He stands rises a vine, in the convolutions of which are the figures representing respectively the Confessor, the Martyr (S. George,) the Virgin (S. Katherine, as the patron of learning, and therefore suitable for a college,) the Evangelist (S. John,) the Apostle (S. Peter,) and the Holy Woman (S. Mary Magdalene.)"

The rest of the lithograph represents the paving of the remainder of the chapel, but at present this has not been put in hand. The pattern consists of various compartments, formed by the cable ornament. The centres are occupied with the signs of the months and the labours of the year. Thus one pavement forms the type of the other. The following works have been already carried out in this college chapel:

1. The panelling all round the building.
2. The organ case.
3. The pavement.
4. The candelabra in bronze.
5. The lectern, seven feet high, in alabaster and bronze.
6. The two candelabra, five feet six inches high, on either side of the altar. They are in alabaster, and are the gift of the Rev. Dr. Collis.

---

## HOW TO INAUGURATE A NEW PEAL OF BELLS WITHOUT PRIZES OR REVELLINGS.

*(Communicated by a Correspondent.)*

"OCTOBER 31 was a memorable day for Penzance. The lofty tower of S. Mary's was rebuilt thirty years ago in the Perpendicular style, of substantial granite masonry, with appropriate chambers for the reception of a good peal of bells, yet nothing but the mournful ding-dong of a solitary bell has hitherto existed for summoning a goodly congregation of worshippers to their parish church. By the active exertions of the Incumbent, the Rev. P. Hedgeland, M.A., and the energetic churchwarden, Mr. Walter Edmonds, and a committee made up of the chiefs of the town, a noble octave of bells, by Messrs. Taylor and Co., of Loughborough, in E flat, weight 21 cwt., at a cost of over £800, have been provided; and on Tuesday last they were inaugurated with all the ceremony which the authorities of the town could provide. The work of the day was well begun by an act of charity at the Town Hall, where the mayor (Mr. Francis Boase) distributed the sum of twenty guineas, the gift left by His Royal Highness the Prince of Wales for the poor of the town at the time of his recent visit, and the disposal of which had been deferred till this time to make the occasion of the opening of the bells a day of special rejoicing. The gifts were so doled out that eighty-four aged and infirm persons of both sexes, and of the average age of seventy-three, received five shillings each. After this the mayor and aldermen, preceded by the mace-bearers, with their chaplain, the Rev. P. Hedgeland, and other clergymen and townsmen, walked in procession to the church, rejoicing in the musical notes they heard for the first time from their belfry, produced by the masterly ringing of the bells by a band of the London Society of

College Youths, from Woolwich, who accepted the invitation to attend, without fee or reward, for the honour of the occasion. On entering the church the National Anthem and 'Swell the full Chorus' (Solomon) were well played by the organist, Mr. Nunn. The service was choral throughout, and besides the anthem by Clarke, 'In Jewry is God known,' and the Old hundredth, a hymn specially written by the late Rev. F. Kilvert, of Bath, for the inauguration of a peal of bells, was sung. The church will hold about 2,000 persons, and a large congregation assembled. The sermon was preached by the Rev. H. T. Ellacombe, M.A., Rector of Clyst S. George, who took his text from the 19th Psalm, v. 4. The subject was treated in a very masterly manner, and listened to with deep interest, and by request it will be published.

"After the sermon, the Woolwich ringers again ascended the belfry, and the assembled multitude were astonished to hear various touches of scientific change-ringing, such as was never before rung in Cornwall or Devon; for, strange to say, the science of change-ringing is not known below Bristol, though lately many clergymen and others have been turning their attention to it. All that the West country ringers pride themselves upon is to ring plain rounds and rounds, and ups and downs, for which people who know no better are pleased to offer prizes, to be spent at the public-houses; and while such a practice prevails it is not to be wondered at that, with a few exceptions, the ringers, and ringing, and state of the bells are in a less agreeable condition than in any other part of the kingdom. Therefore all thanks to the people of Penzance, for the exemplary way in which they inaugurated their bells, by obtaining the assistance of such able College Youths from Woolwich, as the following: Mr. William Banister, treble; Mr. William Middleton, 2nd; Mr. George Banister, 3rd; Mr. Thomas Banister, 4th; Mr. Henry Banister, sen., 5th; Mr. Benjamin Fakenham, 6th; Mr. John Banister, 7th; Mr. Henry Bright, tenor. This masterly band performed various 'touches' or short peals of triples and Kent-treble Bob, in the Grandsire and Stedman's method—in all many thousand changes. There was not time for full peals, for, besides a luncheon at the Mayor's, a public dinner took place at half-past four at the hotel, presided over by the Mayor. About sixty gentlemen of the town and neighbourhood and the ringers were present. Various toasts were given and speeches made, till it was time to adjourn to the largest room in the town, the Corn Exchange, which was crowded to excess, over 1500 persons being present to listen to a most interesting lecture on 'Campanology,' by H. R. Trelawny, Esq., of Harewood. In the course of the lecture Mr. Trelawny reprobated ringing for prizes and money, for while this was practised, ringing would remain at a low ebb. He recommended that young men of respectability and education should be the persons engaged in the belfry, and that ladies should practise hand-bell ringing. The lecture was illustrated by a marvellous performance on hand-bells by the company from Woolwich; and at the close they performed a selection of well-arranged music in such a manner as to surprise the audience. The bells (sixty-four tuned to the chromatic scale,) in the hands of this clever band, gave forth music as delicate as a musical box, and as full as an instrumental band, which produced rounds of applause from a crowded audience.

"Thus were formally and most successfully inaugurated the bells of S. Mary's, Penzance. The receipts of the day were—at the church, £24. 12s.; lecture, £50. 10s. 6d.;—£75. 2s. 6d. We have culled the above from the reports in the local papers, and we understand from the speeches that it was the unanimous opinion of the celebrated scientific ringers who attended from Kent, that ringing for prizes as practised in the West will never lead to the ringing of changes on scientific principles; the proof of this is, that all the prizes that have been given for years past have not yet produced a single band who can ring such."—*Exeter Gazette*.

## CAMPA NOLOGY, OR SCIENTIFIC RINGING.

"Your readers, especially those who take an interest in Campanology, will be highly pleased to hear that at last something like a movement in the right direction has been made on the borders of Devon and Cornwall, where not only gentleman of high standing, with other respectable neighbours in humbler life, but even ladies are now studying grandsire bob and triple—the one on church bells, in the parishes of Calstock and Kelly; the other with hand-bells. This fact has come to light by an account published in a Plymouth paper, that on Friday, March 18, a lecture was delivered at the Subscription Room, Launceston, to a numerous audience, on Church Bells and Campanology, the lecturer being H. R. Trelawny, Esq. (brother to the M.P. for Tavistock,) a member of the ancient Society of College Youths. It was listened to with great attention by those assembled, amongst whom were many of the clergy and gentry of the neighbourhood. After an interesting account of bells, their origin, method of founding, and ringing, the lecturer enlarged at some length on the lamentably low standard in which bell-ringing stood in Devon and Cornwall, noticing the fact that the bells had, in most cases, fallen into the hands of the least intelligent and worse conducted characters, whereas change-ringing was an act requiring infinitely more exercise of intellect and skill than—as people generally thought—of bodily exertion. He also noticed that the neglected state of the bells and their fittings not only endangered the bells and their steeples, but rendered ringing three times more laborious than necessary. The lecturer proceeded to explain some of the various methods of change-ringing, which were illustrated by some peals of scientific changes on the hand-bells, assisted by another member of the Society of College Youths, M. Kelly, Esq., of Kelly, and some ladies, members of their respective families. Two peals of grandsire doubles, consisting of six-score changes, were rung, and brought round with considerable skill, in about six minutes, each round being changed—not by lapping or crossing the bells—but by scientific striking, the gentlemen handling two bells, and each lady one. The peals were conducted by an amateur, who called the bobs. Considering the short time they have been together, and the difficulties of scientific change-ringing, the band did themselves very great credit.

"It appears, from Mr. Trelawny's own account, that a letter, dated from Gloucester, signed F. C. B., and published in two or three papers, induced him to turn his attention to the art of bell-ringing, as it was advocated in that letter, and that about two months ago he bought two little books,—Hubbard's Elements of Campanology, and Maunsell on Church Bells; and his first feeling, after a few days' study, was his surprise that such an ingenious art should be all but unheard of in the West of England. In a recent letter in the *Exeter Gazette* Mr. Trelawny says—'I have since been occupied in learning the elements, and practising with others, both on tower and hand-bells. The public are under a complete hallucination, and think that bell-ringing requires little intellect and much bodily exertion: the reverse is the case. If bells are in order (which is rare,) the exercise is about the same as any other occupation (shooting, cricket, hunting, or archery) by no means violent. It is unskilful handling, clumsy positions, and the culpable neglect of the bells, that make ringing laborious, and furnish an excuse for the 'beer can,' an idea which it is convenient to some persons to inculcate. I see quite enough to be assured that a great field of science and amusement has been unexplored here; an amusement, too, which may be practised on the hand-bells, and which ladies may take part in. If a few persons having leisure would buy a set of hand-bells (eight are quite enough, twelve better) of Messrs. Warner, or

the other bell-founders, and practise a few weeks, they would be surprised how interested they would become ; and you, Mr. Editor, and I would receive many thanks for the suggestion. Three, four, five, six, or more persons can join, according to proficiency or convenience, and the more advanced would handle two bells. They would thus not only amuse themselves and friends, but, by showing the capabilities of the Church bells, be the means of introducing a beautiful science into our—campanologically speaking—benighted counties, where scores of lovely peals only resound with the old ‘ups and downs,’ and rounds varied by some trashy and utterly unscientific productions, called ‘changes,’ and bearing the same value to the real art as a hurdy gurdy to the Italian Opera. The ringing of hand-bells is not understood, even to the method of striking the bells.’

“It is to be hoped that this movement, so well begun, will be followed up in the West of England, and be the means of placing change-ringing in its proper position, and supplant the trash and clatter which now goes by the name of ‘changes’ throughout Cornwall and Devon ; will save bells from decay, and thoroughly reform the belfries, in which are too often assembled low characters, who never ought to be allowed to enter them.”—*Devon Weekly Times, April, 1864.*

---

## THE PROPOSED MOSAIC REREDOS FOR WESTMINSTER ABBEY.

THERE is to be a new reredos at Westminster Abbey ; and the intentions of those concerned in giving what is meant to be a sumptuous and appropriate work of the highest art to what is, all things considered, the finest church in England, are most commendable, and engage every sympathy. We have lately seen the proposed design : it is that of a Cenacolo, with a very obvious—perhaps unavoidable—reminiscence of Leonardo’s mighty fresco. The cartoon, which, through the courtesy of Messrs. Clayton and Bell, we had the opportunity of examining, is executed with extreme delicacy, and exhibits considerable powers of drawing, composition, and expression. There are two considerations, however, which we are obliged to say compel us to pass an unfavourable opinion on it. The one embraces general considerations : the other is of a special character.

Of late it has become quite a fashion to put up a reredos more or less recalling this well-worked idea of Leonardo’s ; but it seems to be forgotten that a subject which eminently suited a refectory does not necessarily suit a church : still less is it suitable for the central and most dignified and significant place in a church—immediately over the altar. And what is unsuitable to an ordinary church is *à fortissimo* unsuitable to a cathedral or minster. If we remember rightly, it was at Durham that this fashion of putting an iconographical “Lord’s Supper” over the altar began. The Lord’s Supper by the way the subject is not : it is the revelation of the treachery of Judas. This was a mere copy, done in alto rilievo, of Leonardo’s fresco, and is, of course, very ridiculous. It is a mere miniature suggestion of the original ; and of course it never occurred to the Dean of the day, who probably had



never seen more of Leonardo than a common engraving, that, as a matter of fact, fresco painting and sculptured relief are governed by different artistic laws, and that though the 'Transfiguration of Raphael is a very fine picture, it would not do very well "carried out" in marble. But if sheer, blank ignorance of the conditions of art brought the little marble *Lord's Supper* into Durham, other causes have helped to repeat the blunder. The subject so treated suits the Protestant mind; and, aware of this, many who know better, and who are only anxious to get some decoration into their churches, yield to the temptation. It is therefore necessary at once to say that the mere historical representation of the Last Supper is a very inadequate—and, if inadequate, therefore highly inexpedient and improper—subject to make *the* representation of the Eucharistic mystery. If no Catholic Churchman is content with styling the great Christian mystery "the *Lord's Supper*," he ought not to be content with Leonardo's *Cenacolo* as its pictorial or plastic presentment, especially at that very central spot of the material church at which ought to converge all our feelings of deepest reverence and mystery. Is it too much to say that the popularity of Leonardo's fresco has had something to do with the low, insufficient English view of the Eucharist? The very utmost that this subject as the altar decoration can bring out is that of the *Cœna Domini*. Its place is, where in ancient art it was, in the refectory. The Sacred Supper hallows our common meals by reflecting on them something of that glory which all human things of daily life—our *domestica facta*—have imbibed by His sacred share in them; but as an Eucharistic memorial it lowers the Great Sacrifice by confining it to a single, and that not its essential, aspect. This is hardly the place for the discussion; but whatever the Last Supper was, and to whatever exalted dignity it may be raised, yet there is a sense in which it cannot, except proleptically, fulfil the idea of the Eucharist at all. The Sacrifice was not completed; the Blood was not shed; the Body was not broken. Judas was detected at the Jewish Paschal Supper. All that any historical representation of the mere scene and company in that upper chamber can do is to recall the solitary fact of the Institution, and Leonardo did not pretend to do even this; not the dogma of the Perpetual Sacrifice and its continuation in the unbloody offering.

But even on lower grounds a picture or sculpture of that moment of time which Leonardo da Vinci has chosen, is not a very fit one for the reredos. Neither is a "Crucifixion" as historically treated. In connection with the highest act of Christian worship, and when the worshippers are assumed to be occupying the attitude both in body and soul of the deepest reverence, a mere dramatic scene is not in harmony either with the worship itself, its great object, or the worshippers. Something ideal, suggestive, in itself mysterious, conventional, and not pretending to be complete and final, is what is wanted. Even the plainest cross tells more and means more than the most elaborate piece of historical representation. And as it seems, the opponents of doctrine know this, for much more opposition is raised by a cross than by a sculpture of the Crucifixion, thieves, horses, centurions, and the towers of Jerusalem in the background. Psilo-Protestantism has no

objection to the Crucifixion — much to the crucifix, and the distinction is very important. It will endure the public execution of Jesus, but objects to the sacrifice of the Son of God. Now as a mere scene Rubens has proved that the Crucifixion can be debased into an unpleasant noisy crowd. Precisely parallel to this is the distinction between the Last Supper and the Christian Eucharist—between the Cenacolo as a work of art and the Eucharistic symbols. Nor is this all. The very moment chosen by Leonardo, and unfortunately preserved by the artist of the proposed Westminster mosaic, is not—let us say it—one in keeping with the very highest religious feelings. It presents great opportunities to the artist for depicting varying emotions, love, awe, doubt, submission extorted or eagerly tendered, arguing and even cavilling. Both at Milan and Westminster we have all these things, and they are represented by Leonardo with a skill and completeness and luxury of power which has extorted the world's admiration. At Westminster too it is a great deal to say for the cartoon, which we gladly say, that having one of the unequalled works of human genius to compete with, it comes well out of the difficulty. Still, we say the altar of the Christian sacrifice is not the place for mere artistic triumphs. To devotion the Cenacolo, as treated even in this grandest of styles, is but a startled party broken up into contrasted groups by something strange. The Christian communicant hardly wants at that time and place to strain his faculties by making out James from Peter, or Matthew from Thomas.

The Westminster artist has felt something of what we have endeavoured to express; and he has tried a sort of compromise. He has in the table and its accessories, and in the Apostles and their varied expression and character, not departed from the realistic type of Leonardo, but in the figure of the SAVIOUR he has tried to impart the devotional and mystical element. Leonardo was much more consistent, and for *his* purpose, which be it remembered all along was not a devotional one, much more true and reasonable. The SAVIOUR in Leonardo's fresco is, as everybody knows, seated, and though Divine, is human enough in gesture and pose. In the Westminster cartoon the SAVIOUR is standing, and in the sacrificial gesture of consecration. That is to say, one figure of the composition is mystical, and all the other figures are historical and realistic. Besides which, at a dinner table spread, the figure of one person, and the chief person, standing, with all the others sitting, as at Westminster, suggests a parallel in modern manners which at every hazard ought to be avoided.

No doubt the most ample allowance ought to be made, and we most willingly make it, for the exigencies of the artist. Of course his commission was a cartoon of the Lord's Supper: he has executed it, and with very commendable success. All that we say is, that he never ought to have had such a commission. The subject and place do not agree. If it is necessary, owing to the difficulty of the times, to accommodate these things, as it was found necessary in Torquay, why should not all the Apostles be represented kneeling?

Whichever way we view it, not only under the artistic, but under the Scriptural as well as æsthetic aspects, this attempt to combine the

dramatic or historical with the devotional *Cæna Domini*, must fail; though there have been many, but always unsuccessful, attempts in art to reconcile them. For, first, the institution of the Eucharist was a separate action from, and subsequent to, the Paschal Supper. And further, if the artist chooses the actual or the histrionic treatment, and prefers to group the Apostles with all sorts of characteristic gestures, the SAVIOUR must be merely discoursing and sitting. This is the ordinary historical treatment, and the moment of the action is the revealing of Judas' treachery. But if the subject is given as a devotional one, and our LORD appears in a sacerdotal attitude, standing, consecrating, and blessing, the Apostles must be reverent, calm, and kneeling worshippers, as in a well-known example of Fra Angelico. The Westminster drawing is partly the one and partly the other; neither consistently actual nor consistently mystical, but, anyhow, chronologically false to fact. Our LORD is sacrificing and blessing; but the Apostles are talking, arguing, puzzled, and indignant. The result is a scene which embodies something much akin to irreverence.

We now come to the special objection to what is proposed to be done at Westminster. The cartoon of which we have ventured to dispute the appropriateness of the subject is to be executed in mosaic. We are aware that Leonardo's fresco has been, like many other great pictures, copied in mosaic; but except as a curiosity, this is a complete and utter mistake. The Westminster artist has not thought in mosaic: his cartoon would make a good oil painting, and a better fresco, if executed life size. To bring out all the varying play of emotion and contrasted expression which he has attempted and succeeded in gaining requires a plastic medium. We have already spoken of the childish absurdity committed at Durham of doing Leonardo's *Cenacolo* in marble, just reduced to one-tenth size of the original. The treatment necessary to a picture, that is to a coloured attempt on a flat surface to represent facts, is not the treatment required to represent facts in relief or pure sculpture. The whole method and idea too is different. This is what has happened at Westminster, though in a minor degree. Mosaic to be fairly and properly used requires gigantic proportions, enormous distance, the flattest treatment, and the most severe tone both of composition, colour, and drawing. It ought to be statuesque in treatment, and designed in harmony with the laws of its material, flat stone with little shadow or reflected light. The reredos at Westminster is only eight or ten feet long, and something less than four feet high. Under any circumstances, the *Cenacolo* with its thirteen figures would be a mere toy: and would have as little dignity as the Fates on the Parthenon done in *bisque* and on a Parian mantelpiece. What the Westminster cartoon requires is to be executed at least life size, and on either a canvas as large as that of Raphael's Transfiguration or a wall space for fresco at least five and twenty feet long. And after all this particular design is only suited for fresco or canvas. To represent its delicate drawing and refined expression of feature and expression by Salviati's *tesseræ* is simply absurd. If we want the later Italian refinements and the beauties of *chiaro oscuro* and miniature execution, let us go to canvas; if we want imperishable materials, let us sacrifice all these prettinesses and depend upon other effects—those

of dignity, mass, distance, and proportion. At Westminster a reredos of the size and subject proposed would, at fifty feet distance, be undistinguishable from a Jan Steen. If, therefore, the authorities suppose that in the executed work they will get the refinements of the clever drawing which has been executed, they will be lamentably disappointed. This drawing is a very good one indeed *on paper*, but it cannot be executed in *tesserae*. It must be remembered that a mosaic reredos at Westminster must be seen at the actual level of the spectator's eye. Mosaic is one thing in a great apse, or spandril, or arcade, a hundred and twenty feet high; another close to one's nose.

But we shall be reminded of the great copies of the great Italian pictures executed in mosaic at the famous Roman manufactory: we have not forgotten them; and they are very wonderful *tours de force*. But nothing more. An original work in mosaic with the characteristics of the later schools of oil painting the world has not yet seen. This is what the Westminster authorities propose; but we doubt whether it can be done, or if it could be done, whether it would be worth doing. If it is a solecism in glass painting to adopt the method of oil or fresco, the medium being different, it is an equal solecism to adopt the method of oil or fresco in mosaic, the medium being different. Besides, has the cost been counted? Granting that it were possible to get the delicate work which the Westminster cartoon requires done in mosaic, it could only be by the employment of the most minute tesserae, the most accomplished and experienced artists, and an incredible period of time. We have a great opinion of Dr. Salviati, but he could no more execute the Westminster cartoon as it ought to be executed than could his smallest boy have sculptured Michael Angelo's Moses. And about the cost? How many thousand pounds would it take to execute the Westminster drawing after the best Roman manner? How much less, if not how much more, than £5,000? We have not the means at hand of mentioning the cost of the finest modern Roman mosaics, the imitations of the great Italian masters, but we do happen to remember the cost of the famous chapel in S. Roque's church at Lisbon. This chapel contains—or rather consists of—three first-rate mosaics; copies, that is, of Michael Angelo's Baptism, Guido's Annunciation, and Raphael's Descent of the Holy Ghost. Together with their accessories these three pictures—that is, the whole chapel, and it is but small—cost, in 1744, only £300,000, and took fifteen years to execute. And if the Westminster cartoon is to be executed as it stands, and in mosaic, it cannot be done, to do it ordinary justice, in any coarser style than the Lisbon chapel. We do not say that an Institution of the Eucharist in mosaic is impossible; but if it is to be executed, the whole composition of the thirteen figures must be conceived in the spirit of Greek sculpture. The artist must draw his inspiration from the frieze of Phidias, not from the Italian oil-painters.

---

## RETURNED STALLS.

*To the Editor of the Ecclesiologist.*

SIR,—I am sorry to see a tendency to accept an unsatisfactory compromise, as regards the position of the clergyman while saying the Morning and Evening Prayer. What may be the particular ritual advantage of a position facing north or south over the old-fashioned westward one, it is not easy to see; yet even the *Ecclesiologist* appears frequently to accept this as a satisfactory arrangement. It is not by such compromises that the ecclesiological movement has achieved its present success. The position which *naturally* expresses the priest's office in prayers, as the spokesman of the people, is one facing in the same direction with them. All see this in a litany desk, which no one would dream of placing northwards or southwards; its whole significance would be lost; why then accept such a meaningless arrangement when the preces and collects are in saying? What is addressed to the people is rightly said towards them, why then is that which is said for them and with them to God, to be recited not in the direction in which they are all kneeling, but uncouthly *across* them? It would follow from this that the stalls for the clergy should face eastward, their backs forming a low screen, or the lower portion of a high one. It is obviously more correct to have *only* returned stalls, than only side ones. Indeed, I believe, that this actually was the old plan in the greater number of small village churches.

A bench at the sides, and stalls in the return is a very proper plan. The reader by this arrangement is placed in the centre of the chancel arch, instead of at one side; by turning round he commands the whole nave, as thoroughly as from the most convenient of the old-fashioned desks: while the projecting jambs of the chancel arch are here no impediment. In kneeling he is in as favourable a position for being heard, as when at the litany desk, and far more so than when celebrating at the altar. It seems to me that the *Ecclesiologist* has hitherto held this view, but I fear that the clergy generally will not fight the battle of ritual correctness, if its natural defenders appear to flinch.

G. S.

[Our correspondent seems to us to be in some error. The priest occupies a stall as being one of the choir: and the choir sit facing each other, and sideways to the congregation, in order that they may sing antiphonally. The use of *returned* stalls was probably disciplinary: in order that the more dignified personages present might overlook the rest and keep order. The *idea* of the Matins and Evensong is that they are said alternately. But the *idea* of the Litany is that the priest says it for the people, they only responding. Hence the difference of arrangement. Returned stalls may be convenient, and expedient, under certain circumstances, but they are not essential.—ED.]

## THE POSITION OF CATHEDRAL ORGANS.—SALISBURY CATHEDRAL.

*To the Editor of the Ecclesiologist.*

SIR,—A reference was made in the last report of the Ecclesiological Society to the question of the best position for the organs in our restored cathedrals. In such churches as Ely, Peterborough, Norwich, or Gloucester, where there is a lofty and spacious triforium, this naturally suggests itself as a good position, and the experiment at Ely has been highly successful, both musically and architecturally, like its prototypes at Strasburg and Chartres. At Worcester, on the other hand, there seems to have been great difficulty in finding a site for the instrument; and it is whispered at Salisbury that, from the same cause, Mr. Scott has some idea of letting the organ remain on James Wyatt's screen and continue to obstruct the view of what will soon be a most noble interior.

Instead of so undesirable a proceeding, I suggest that the organ should be placed in the north-east transept, *above* the level of the inverted arch built in Middle-Pointed times to carry the thrust of the tower along the whole arcade. There is ample height (above thirty-five feet) under the groining. The "great organ" might be allowed to project about six feet into the choir, as at Ely, and this width of soundboard would be ample for about twelve stops; the reeds and "harmonic" stops, on a heavier pressure of wind, being placed on a separate soundboard behind. The "choir" organ might hang underneath the "great," like Strasburg and Ely: the choir organ would thus be "in front," which is always desirable. Then, the "swell-box"—an unsightly object—could be placed in the triforium, immediately to the east, where it would be quite invisible (the tracery remaining of course undisturbed,) but opening towards the choir. The pipes of a thirty-two feet pedal, which every cathedral organ of any pretension should possess, would find ample room (laid flat as at Westminster Abbey and King's College, Cambridge) in the triforium to the west; the rest of the pedal would be placed behind the great organ. The bellows might be disposed in the triforium over the east aisle of the transept, extra reservoirs being placed under the principal soundboards. If the feeders were worked by water power, the hydraulic engines could stand out of sight under the floor below.

I have said nothing of the position of the keys. Wherever they might be put, a "long movement" would be inevitable; the ill-success of that at Canterbury is no argument against the construction of a really efficient one by a Schulze, a Cavaillé, or a Willis.

By the above arrangement, I believe room might be found for an instrument of first-rate magnitude; it would be quite out of sight except the "great" and "choir" organs; and if the former had a sixteen feet front, the latter an eight feet front of burnished tin (like foreign organs *passim*,) they would be anything but eyesores.



The present organ is one of Samuel Green's least valuable works, with a miserable "swell" and "pedal," and execrable reeds: it would of course have to be greatly enlarged and completely remodelled even if it were allowed to remain where it is.

Nov. 20, 1865.

W. H. M. E.

---

## CAMBRIDGE ARCHITECTS.

*To the Editor of the Ecclesiologist.*

*Bonchurch, Isle of Wight,*

Nov. 13, 1865.

MY DEAR SIR,—Allow me to supply one or two corrections and additions to Mr. C. H. Cooper's notes on the Architects of Buildings in Cambridge, printed in your last number.

Ralph Symons was the fashionable builder at Cambridge at the close of the sixteenth, and opening of the seventeenth century—the Wilkins or Salvin of his day. In addition to the older portion of Sidney, Emmanuel, and the second court of S. John's with its noble gateway tower, the great court of Trinity owes to him, under Dr. Neville's generous patronage, its present general appearance, as well as some of its most striking features. As Professor Willis informed us in his Reade lecture, unfortunately still unpublished, Dr. Neville boldly took down Edward III.'s gateway, ascribed to Roger de Rotheram, c. 1427, which stood in the centre of the present Great Court, near where the fountain now is; a range of chambers (forming part of the original King's Hall) on the north side of it, running towards the present Chapel; and the master's lodge on the west. The tower he rebuilt at the west end of the Chapel, blocking up the original west window, the outline of which many of us may remember, above Sir Isaac Newton's statue, before the interior of the chapel was recoloured. The chambers were boldly sacrificed, and the present noble area laid open, and in due course surrounded by ranges of buildings from Symons' designs, which for the most part still remain substantially unchanged. The former Hall which occupied the site of the present Combination Room, (which is seen in Loggan's view, though then cut up into chambers,) being too small, the present noble Hall was designed by Symons, who also erected the east side of the court from the tower southwards, the whole of the south side including the Queen's tower; the chambers on the north side between the chapel tower and the lodge including the old library, now Professor Sedgwick's rooms; and the Master's lodge, with the great drawing-room and noble oriels, which, taken down by Bishop Hinchliffe, have been restored in our memory by the munificence of our President. Not more than two-thirds of the present Neville's Court were built by Symons, and the design was very unlike what it is now. The front was decorated with pilasters, and the upper windows were topped with gables, as in the other works of the same architect.



The first alterations in Neville's Court were made by Sir Christopher Wren, and were consequent on the erection of the library, commenced by Dr. Barrow, c. 1676. Wren's first design, as may be seen in the collection of his drawings in All Souls' Library, Oxford, was for a rotunda, something resembling the Radcliffe, or still more like the now degraded College of Physicians in Warwick Lane, Newgate Street, also planned by Wren. We cannot be sorry that this was exchanged for the much finer building actually erected. This was carried on during the mastership of Dr. North, 1677—1683, and finished in that of Dr. Montague, 1683—1700. The builder was Grumbold, of Raunds, Northamptonshire, who also added the top story of S. Mary's tower, and erected, if not designed, the river front of Clare Hall. To connect the new library with the old buildings, the two sides of Neville's Court were prolonged, and I am inclined to think that the cloisters, which are completely in Wren's manner, and quite out of character with Symons' work, were then first formed by sacrificing the chambers on the ground floor. At the same time the frontispiece in Roman Doric was erected against the west front of the Hall in order to break the too sudden contrast between the two styles. Whether it answers its object, and whether the object was worth answering, is a point on which the opinion of the nineteenth is probably different from that of the seventeenth century.

Neville's Court assumed its present appearance about 1768, when the projecting pilasters and gables were removed by Essex, who at the same time built the cycloidal bridge.

Essex also erected the present Combination Room, opened in 1774, on the site of the old Hall. The authorities of the college hoped to rebuild the other sides of the court on the same plan. Most happily funds failed. Soon we trust Essex's work will be made to correspond in style with the rest of the court. Thus one generation undoes the work of those which precede it. How else would builders and architects live?

The only other work I can remember, attributed to Essex, besides the screen work at the east end of King's College chapel, is the well-remembered pulpit at Great S. Mary's "with a pair of stairs in it," as old Cole writes, "y<sup>e</sup> back to the organ and frenting y<sup>e</sup> Vice-chancellor," erected c. 1739. I trust we may soon see something of as good and honest workmanship, but in a more congruous style, erected as the coping-stone of the late well-intentioned restoration of our old University church, and placed where it will be possible for the preacher to make his congregation hear him. If report says true, this is no easy matter at present.

Now that we are in S. Mary's, I may as well remind you that the Doctors' Gallery so long blocking up the chancel arch was designed by Sir James Burrough, the great Classicizer of our old colleges. Mr. Cooper is certainly in error in attributing Peterhouse chapel to Burrough. This was erected at the instance of Cosin, then master of the college, and consecrated March 17, 1632, at the cost of £2,484. The funds were insufficient at first to ashlar the east end towards Trumpington Street, which remained of plain brickwork, "*lateritia et invenusta*," till Cosin was elevated to the see of Durham, when without being asked

to do so, ("non rogatus," says a document printed in Blomfield's *Collectanea*,) he sent the college £120 in addition to his share of the £300 contributed by him, when Master, and the other Fellows, for its completion. Peterhouse (I cannot adopt the modern fashion of "S. Peter's college") however, has some of Burrough's work, in the Fellows' building on the north side of the chapel court; from one of the upper windows of which, according to the well-known tale, the poet Gray descended his rope-ladder, on an alarm of fire, into a tub of water prepared by some wicked wags for his reception.

Mr. Cooper—or his reporter—is also mistaken in attributing the chapel of Emmanuel to Burrough. This, like that of Pembroke, is a work of Sir Christopher Wren. The original design is among the All Souls' drawings. The cloisters on either side of the chapel were originally of red brick. The chapel is hardly worthy of the great name it bears. Besides its chapel, Pembroke shows traces of Wren's hand in its library, once the chapel, adapted to its present use, and having its rich ceiling of stucco added, in 1690, after the completion of the chapel.

The Ionic front of Emmanuel is no work of Wren's. The order employed is one unknown in his day. It is another work of Burrough's, who was very largely employed in drawing an Italian skin over the old Gothic buildings of our colleges. Examples of this unfortunate taste are conspicuous at Peterhouse, Christ's, Caius, and Trinity hall. It was only want of money which stopped S. John's from ash-laring and ruining the whole of their first court, after the pattern of the south side, now crying loudly—more loudly than ever—to be brought into keeping with the Gothic work around.

I believe the hall of Trinity Hall is a work of Burrough's, who, as Mr. Cooper truly reminds us, was the designer of the chapel of Clare.

In mentioning Wilkins' works he has forgotten—would it could be entirely forgotten, or had never come into existence—the wretched pseudo-classicism at Downing, (happily never completed, so that the architectural character of the college may yet be redeemed by the erection of its chapel) and seems to limit his doings at King's to the screen. It is needless to say that he erected the whole of the southern range of buildings, including the Hall and master's lodge; the latter perhaps his best work at Cambridge.

The list might have been appropriately closed with a reference to Mr. Salvin's excellent series of works, beginning with the Round church and including the front of Trinity hall, the hall of Caius (the old hall by-the-bye was a work of Wilkins,) the Master's Hostel at Trinity, and the refacing of the rooms between the Great Gate and the chapel at Trinity; the admirable restoration of the Hall at Pembroke by Mr. Cory; and to the noble chapel now erecting by Mr. Scott at S. John's. The red brick churches of Christchurch and S. Paul's, and that of S. Andrew the Great, were designed by Mr. Ambrose Poynter.

Apologising for the disjointed character of these hasty notes, believe me to be,

Yours very sincerely,  
EDMUND VENABLES.

## PROPHETIC AND APOSTOLIC PARALLELS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—We owe you many thanks for printing in the last *Ecclesiologist* the series of parallelisms between the Prophets of the Old Testament and the Apostles of the New, extracted from Messrs. Westlake and Purdue's "Illustrations of Old Testament History." Such parallelism, I need hardly remind your readers, is of continual occurrence in Mediæval art, and examples of it are to be found in many of the painted windows and other decorative works still existing in our churches.

In the glorious windows of Fairford, Gloucestershire, of which a catalogue was given in your last number, the Apostles face the Prophets on opposite sides of the church. Each window containing four figures, the series fills three windows on each side. (Nos. 10, 11, 12 : 18, 19, 20 in the list printed by you.) I have no copy of the legends, but it would be interesting to know whether they correspond to those in Messrs. Westlake and Purdue's series. Perhaps one of your readers will be able to enlighten us on this point.

The windows of the Antechapel of New College, Oxford, present us with an important series of Prophets, with legends differing considerably from those given in the "Illustrations." The Apostles are also represented in these windows together with a very large number of Christian saints, but in my authority (the lamented Mr. Winston's paper on the "Painted Glass in the Chapel and Hall of New College," in the Oxford Volume of the Archæological Institute) no legends are assigned to them. Those appropriated to the Prophets are given below. It will be seen, on comparison, that the two series only correspond in four instances—Amos, Hosea, Isaiah, and Jeremiah: the last only partially. Indeed, it seems not quite certain whether these quotations are intended as prophetic parallels to the Articles of the Creed or not. The arrangement of the windows—four prophets filling the upper lights, and as many patriarchs, or Old Testament worthies, the lower,—seems to intimate that the correspondence is rather to be sought for there. The parallelism is in some cases tolerably clear.

### *N. W. Window of Antechapel.*

1. JONAH. *Hebreus ego sum, et Dominum Deum celi ego timeo* [i. 9].
2. JOEL. *In valle Josaphath judicavit omnes gentes* [iii. 12].
3. AMOS. *Qui edificat in cælum ascensionem suam* [ix. 6].
4. MICAH. *De Sion exhibit lex, et verbum Domini de Jerusalem* [iv. 2].

The lower lights contain (1) Adam, (2) Eve, (3) Seth, (4) Enoch.

### *First North Window.*

1. HOSEA. *O mors, ero mors tua, et morsus tuus ero inferne* [xiii. 14].
2. HABAKKUK. *Domine audiui auditionem tuam et timui* [iii. 2].
3. ISAIAH. *Ecce Virgo concipiet et pariet filium* [vii. 14].
4. BARUCH. *Post hæc in terris visus est et cum homine conversatus est* [iii. 37].

In the lower lights, (1) Methuselah, (2) Noah, (3) Abraham, (4) Isaac.

*Second North Window.*

1. ZEPHANIAH. *Hæc est civitas gloriosa quæ dicit Ego sum* [ii. 15].
2. DANIEL. *Post ebdomadas sexaginta duas occidetur Christus* [ix. 26].
3. JEREMIAH. *Patrem vocabis me, dicit Dominus* [iii. 19].
4. OBADIAH. *Et erit Domino regnum*<sup>1</sup> (?) [ver. 21].

In the lower lights, (1) Jacob, (2) Judas Maccabeus, (3) Moses, (4) Aaron. The lower part of the last figure is that of the prophet Nahum, removed from another window, with the legend, *Ecce super montes pedes evangelizantis et annunciantis pacem* [i. 15]. In the south-west window occurs the figure of Ezekiel, placed on the pedestal of "Maria Jacobi," with the scroll "*visitabo oves meas et liberabo eas*" [xxxiv. 12]. The prophets Haggai, Zechariah, and Malachi, seem missing.

Another very interesting series of prophets with their legends, and the Apostles corresponding, is to be found on the lower panels of the chancel screen of the fine church of SS. Mary and Martin, Chudleigh, Devon. This series is somewhat more complete than that at New College, and its original arrangement is preserved. Unfortunately the destruction of the portion of the screen which extended across the south aisle has deprived us of the two last prophets and apostles. The legends correspond with those printed in your last number from Messrs. Westlake and Purdue's work, errors excepted;<sup>2</sup> except that the quotations at Chudleigh are somewhat fuller.

PETRUS.

Credo in Deum Patrem Omnipotentem Creatorem coeli et terre.

JEREMIAS.

Patrem invocabitis qui coelum et terram.<sup>3</sup>

ANDREAS.

Et in Jesum Christum, Filium ejus unicum, Dominum nostrum.

DAVID.

Deus dixit ad me, Filius meus es tu, Ego hodie genui te [Ps. cx. i.].

JACOBUS MAJOR.

Qui conceptus est de Spiritu Sancto, natus ex Maria Virgine.

YSAIAS.

Ecce Virgo concipiet et pariet filium [vii. 14].

JOHANNES EVANGEL.

Passus sub Pontio Pilato, crucifixus, mortuus, et sepultus.

ZACHARIAS.

Aspiciant illi eum qui crucifixerunt [xii. 10].

THOMAS.

Descendit ad inferos, tertia die resurrexit.

OSEAS.

O mors, ero mors tua, morsus tuus, inferne [xiii. 14].

JACOBUS.

Ascendit ad coelos, sedet ad dexteram Patris.

AMOS.

Qui sedificat in coelo ascensionem suam [ix. 6].

<sup>1</sup> The quotation, as given by Mr. Winston, is *Et rectum erit Dn'm Dn'e. Amen.* No such passage is found in Obadiah. It may be a mistake of the copyist for that given above.

<sup>2</sup> No. 9, for *Micah*, read *Zephaniah*; No. 10, for *Malachi*, read *Micah*.

<sup>3</sup> We have failed to identify this quotation, given also by Messrs. Westlake and Purdue. Can it be another version of ili. 19?

**PHILIPPUS.**

Inde venturus est judicare vivos et mortuos.

**BARTHOLOMÆUS.**

Credo in Spiritum Sanctum.

**MATTHÆUS.**

Sanctam Ecclesiam Catholicam,  
Sanctorum Communionem.

**SIMON.**

Remissionem peccatorum.

**MALACHI.**

Accedam ad vos in judicio, et ero vobis testis [iii. 5].

**JOEL.**

Effundam de Spiritu meo super omnem carnem [ii. 28 (iii. 1)].

**SOPHONIAS.**

Invocabunt eum omnes, et servient ei.

**MYCHIAS.**

Deponet Dominus omnes iniquitates nostras.

The tradition which assigns the separate articles of the Apostles' Creed to different members of the Apostolic body is one familiar to every student of mediæval divinity. There is, however, some variation in the form of the tradition.<sup>1</sup>

Some of your readers may be able to mention other examples of this pictorial demonstration of the harmony between the ancient and the later Church, so frequent in mediæval times, and it will be interesting to observe how far they agree.

Yours, &c.,  
E. V.

---

**PHOTOGRAPHS FROM PUGIN'S SKETCHES.**

*Photographs from Sketches by Augustus Welby Pugin.* By STEPHEN AYLING. 1865.

ALL who have known anything of the interior history of the ecclesiological movement from its first rise at the double fount of Anglicanism chiefly represented by ourselves, and of Romanism still more exclusively represented by Pugin, must have heard of, or must have seen, the unique and vast collection of sketches which that master was for years upon years piling up for his own edification. They were neither drawings with the finished *abandon* of penmanship with which Mr. Street has revolutionised pen-and-ink architectural sketching, nor yet mnemonic scratches such as Mr. Petit rejoiced in before he took to

<sup>1</sup> The oldest form, as given in Bingham's "Ecclesiastical Antiquities" (iii. 325,) "under the name of S. Austin," (Augustin. de Tempore, Serm. cxv. al. xcii. vol. x. p. 849, Ed. Basil) differs in several particulars from that at Chudleigh. For the sake of comparison we indicate the arrangement given in Bingham. S. Peter, "I believe," &c.; S. John, "Maker of," &c.; S. James, "And in Jesus Christ," &c.; S. Andrew, "Who was conceived," &c.; S. Philip, "Suffered under," &c.; S. Thomas, "He descended," &c.; S. Bartholomew, "He ascended," &c.; S. Matthew, "From thence He shall," &c.; S. James the Less, "I believe in the Holy Ghost;" S. Simon Zelotes, "The Communion of Saints," &c.; S. Jude, "The Resurrection," &c.; S. Matthias, "Life everlasting. Amen."

his colour-box : but they were an infinite collection, gathered up together alike at home and abroad, of scraps of memoranda, of picturesque groups of old-world buildings, of finished details, of plans, of metal work and wood work, testifying alike to the eye, to the perspective, to the thirst after detail, to the rapidity and to the industry of the designer. Our thanks are accordingly justly due to Mr. E. W. Pugin for providing, and to Mr. Ayling for photographing, five hundred selected sketches of Pugin. Of course the drawings are differently adapted to this method of reproduction, and in many of them the reducing process is painfully apparent. Still the expense of an unreduced series would probably have deterred any publisher from undertaking a work which with just notions might have been unsaleable from its bulk and cost. What we desiderate is a really explanatory and descriptive letter-press, in lieu of which we are provided with nothing better than a catalogue of the photographs, neither clearly arranged, nor very accurately printed, containing as it does such misprints as Saltikoff, Fraisi for Frari, Baguinage, and S. Jacob's Church, Bruges. What too is the use of telling us that one very singular and dreamily picturesque interior is the church at Servan, without some information of where Servan is, and of the ecclesiastical dignity which that church possessed? No. 61 is noted as an "interior view of the cathedral at Bonn restored." Now the cathedral of Bonn is a Romanesque pile, just tending in some details to the Earliest Pointed; while this design is a fully developed Pointed structure. The fact is that Bonn cathedral is noticeable for an open crypt under the choir, and that Pugin, struck with the architectural capabilities of the arrangement, developed the idea in the style of a more advanced age, superadding a gorgeous open rood-loft, and many other details which quite overlay any possible similarity to Bonn.

Towards the close of the volume are five photographs from "Salisbury," of which the two first on the same page are thus described in the catalogue : "375, the cloisters from the cathedral; 378, view from library into chapel." The first of these is certainly the cloisters of Salisbury cathedral. The second a microscopically small modern Roman Catholic chapel or oratory in somewhat tame Perpendicular. The ordinary reader would be quite puzzled at this sketch being attributed to Salisbury, and at once pronounce it a blunder of the index-maker. So it is : but it is a blunder of carelessness, and not of absolute misnomer. Those who know Pugin's history, are aware that in early life, and before he had attained the ripeness of his powers, he built himself a somewhat fantastical Gothic villa near Salisbury. Clearly this chapel and library belonged to that abode, and so might by a careless compiler be booked under Salisbury, while a careful editor would not have fallen into such an ambiguity.

We have less scruple in pointing out these defects, because they are quite external to the photographs. The intrusive pages of contents can be most easily cancelled, and a real letter-press substituted. So replaced, these five hundred valuable photographs will remain a work of standard value to all coming ecclesiologists.



## MR. BERESFORD HOPE'S OPENING ADDRESS AT THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE following Extracts from the Opening Address of the Session, delivered to the Royal Institute of British Architects by MR. BERESFORD HOPE, M.P., the President, will be found generally interesting to our readers.

" I am ambitious for the honour and usefulness of the Institute, and, as the result of this ambition, I decline to rest where we are. We are all doing our best, and yet the Institute, with its ample prerogatives, its royal charter, and royal medal, its powers of examination, and its various prizes, with the distinguished names that belong to it, and the vast mass of most interesting architectural lore which it has conveyed to the world, has not yet risen to the summit of its duties and of its pretensions. The Institute ought to be, without rival and without demur, the central regulating areopagus of architecture,—of architecture as a science, and architecture as an art; of architecture as practised by its professional votaries, and as studied by the amateur,—as loved by both,—throughout this imperial realm. The time should come when the absence of those letters which denote some grade in the Institute from the name of any one who practises architecture should be as much cause for inquiry as the absence of academic distinction from that of the clergyman who has the misfortune to be a 'literate.' Do not mistake me, and imagine that I am the mouth-piece of any policy of aggression; least of all that I wish to crush the free art-life which has given birth to so many other architectural and semi-architectural societies, all instinct with the energy which the pure love of science and beauty inspires, and many of them further nerved up by the conviction of a mission to fulfil and a dogma to teach. I wish them all prosperity and all liberty. At the same time I desire that they should all act as members of one system, moving harmoniously round one centre, co-operating as the volunteer forces of the great architectural army, looking up to this Institute, not as the tyrant whom they are pledged to bring low, but as the *Alma Mater*, ready to give all fostering care, at the cheap price of unsuspecting confidence.

" We must not, however, shut our eyes to the difficulties attendant on the realisation of such an idea. I believe that in accepting it we should have to extend our borders, and to create one or more fresh classes of membership for the proficient in arts related to, but not identical with, architecture. This enlargement would of course entail increase of labour; but as it would involve increase of members also, more backs, no doubt, would be found broad enough and willing enough to bear the honourable burden. There is in particular and emphatically one phalanx which I earnestly desire to see absorbed into our body in larger proportions than they have as yet been. These are the architects who, because the buildings which they construct are pre-eminently massive, because they are buildings mainly devoted to the development of the grand material interests of the nation, because



their measurement may be the furlong and not the yard, therefore abjure the name of architect to borrow the incongruous appellation of engineer.

“The question of architect or engineer is not a mere fight of words. There are engineers who will build commendable structures, and architects whose works may be contemptible. But men's merits do not affect the value of principles. Architecture is the calling which, next to that of poet, dives deepest back into the young world's gulf of ages. As it moves on it spins out as part of itself that golden chain of association which ties together the ancient and the new, the foreign and the home-born, the beautiful and the useful. So an architect's education should be based on the broad foundation of history, science, and imagination. The liberal languages and the literature of other lands and times should be storehouses out of which he may bring the treasures with which he makes his handiwork loveable and true. Engineering repudiates the past, or uses it to point a self-exalting contrast. I do not say that engineers themselves do so; but this repudiation is the necessary price at which the constructive part of the engineer's business can any longer be formally divided from architecture.

“It is not, then, more necessary for us to dare to speak the truth, and to believe that our engineering friends will bear to hear that truth. We attack no vested interests, we depreciate no living man's work, when we say that the vast monumental structures of this glorious nineteenth century ought pre-eminently to be designed by men who have, as architects, learned how past great architects grappled with bigness; men who have studied Egyptian Thebes and the Colosseum, the Pont du Gard, the Castle and Bridge of Avignon, Conway and Durham Minster. Let it be our office to revindicate for architecture all works of piled material, either containing chambers or else cast in architectural forms, whether they be of arched or trabeate construction. The engineer legitimately claims the level and the gradient, the earth-work, the roadway, the culvert, and the breakwater.

“The conservation of ancient monuments, on which, also, we have a committee appointed, is happily a responsibility which is now universally recognised. But it is one thing to recognise and another to perform. A former generation destroyed without shame and without consciousness. Our present generation is too often in the habit of changing and spoiling and bedizening, and then of asserting with a complacent smile that it has only been restoring. Some of us have had our attention lately called to the painful fact that, with the very best intentions, the authorities of Lincoln Minster have lately been flaying alive the surface of that noble structure. Professor Willis, at the late Archæological Congress at Dorchester, laid down, in discoursing of Sherborne Minster, the true and exact law of treatment to which churches ought to be subjected—conservative alike of the fabric, and yet regardful of the solemnity and the exigences of their still living use. The paper put out by our committee takes up the same position. Neither this paper nor the Professor handled the restoration of secular buildings; and so I hope we shall not pause midway, but instruct the committee to give the possessor of every castle, every hall, and manor-

house, and every grange, practical and straightforward advice how to live and let live, without damage either to his own health and comfort or to his archæological allegiance. No doubt this is a much more delicate problem than that of church conservation, where the fabric is either restored within its original unchanged walls, or else merely enlarged by aisle or transept, in accordance with the original *motif*, while house conservation is complicated by ever varying necessities of family, and social station, of ventilation, drainage, and smoke, for which no law can be laid down which can systematise the amount of necessary alteration; and therefore it is all the more necessary that some code of general principles should, if possible, be provided. The necessity has become more apparent, since, in an ever-increasing ratio, farm-houses situated in counties proximate to the capital, or to chief towns, are snapped up if near railroads and turned into villas. These houses are frequently interesting specimens of mediæval or seventeenth century architecture, sometimes perfect and sometimes disguised, which the judicious restorer would preserve and enlarge, while in the hands of the ignorant builder they would be doomed to hopeless destruction.

“Let us now say a few words upon a detail of considerable importance to architecture,—the International Exhibition which it is proposed shall be held in Paris in 1867. Many here present to-night, no doubt, recollect the trouble that was taken in this Institute, and elsewhere, to secure an adequate recognition of architecture as the great material symbol of civilization at the London Exhibition of 1862. The result was not all that could have been wished for; nevertheless, much was achieved on the British side,—the only side with which we had to do. Not only a highly interesting and overflowing gallery of architectural designs was furnished, but at various points of the ground-floor, notably in three special courts, and all up the nave, such large fragments of buildings in progress as were noteworthy by reason of form or detail, and even smaller buildings, like drinking-fountains, in their integrity were exhibited. Compendiously architecture, as architecture, made itself felt on the British side of the Exhibition, as it would not have done if the professors and the lovers of architecture had not in time bestirred themselves. I turned accordingly with anxiety to the prospectus of the French Exhibition, which has just been reprinted and circulated from South Kensington, to see if it indicated progress or retrogression since 1862, in respect of the due recognition of architecture as an elemental idea in the general arrangement. It is my duty to report that I am filled with grave apprehensions that, if that programme is to be acted upon, we shall find that recognition even less complete than it was in 1862. Of course, allowance must be made in reading this document for that love of playing at scientific arrangement, which among foreigners sometimes tends towards something not very unlike pedantic fussiness. In one respect, I am glad to say that the Exhibition of 1867 is a marked improvement upon its predecessors; it will be truly universal, by breaking down the geographical divisions which converted its predecessors into what a man given to playing upon words might have called a map of the world upon Mercator's projection, and by ranging class against class in direct

cosmopolitan competition. Here, however, I must pause in my praise, looking at the programme with an architectural eye. The prospectus ranges the exhibition in ten groups, subdivided into ninety-five classes. What an architect might have marshalled together under the great group of architecture is dotted up and down the list as follows:—Group 1 is entitled ‘Works of Art,’ and divided into five classes, of which No. 4 is headed, ‘Architectural Designs and Models,’ to be placed in the first gallery of the building, and is thus epitomized:—‘Sketches and details;’ ‘Elevations and Plans of Buildings;’ ‘Restorations based upon existing Views or Documents.’ I should have mentioned, that in a previous class, termed, ‘Other Paintings and Drawings,’ occur, ‘Cartoons for Stained Glass and Frescoes,’ while there is another class of ‘Sculpture and Die-sinking,’ which may cover architectural sculpture, which has otherwise no distinct place. Class 9 in group 2, introduces us to photographs of buildings. The third group is headed ‘Furniture and other Objects for the use of Dwellings,’ and includes thirteen classes, which in their turn include a mass of miscellaneous articles, which it is difficult to imagine could not be better subdivided. The ‘Upholstery and Decorative work’ class starts with ‘bed furniture and stuffed chairs,’ and closes with ‘furniture, ornaments, and decorations for the service of the church.’ The next class is designated ‘Crystal, Fancy Glass, and Stained Glass,’ and also runs from the secular to the sacred, from ‘drinking glasses’ to ‘stained glass windows,’—the cartoons for such windows being, as we have seen, ever so many classes back. After exhausting other materials the classifier seems to have thought that the time for metal had arrived, and with a true system-monger’s instinct he begins from the beginning with a class of ‘Cutlery—knives, pen-knives, scissors, razors, &c.—cutlery of every description,’ and goes on to recapitulate in subsequent classes ‘church plate,’ ‘plate for the dining-table,’ and ‘statues, and bas-reliefs in bronze, cast-iron, zinc,’ &c. I am sure you will admire the philosophic rigour of the classification, which ranges ‘razors and bronze statuary’ side by side, and calls them both furniture. The anti-climax of the furniture group is a class of leather work and wicker. A long sweep brings us to the eightieth class of ‘Civil engineering, public works, and architecture’ (architecture you will note coming after civil engineering) in the large group of ‘apparatus and processes in the common arts,’ in which a miscellaneous catalogue tails off with ‘models, plans, and drawings of public works, bridges, viaducts, aqueducts, drains, canal bridges, &c., lighthouses, and public buildings for special purposes,’—as if there could be a public building without a special purpose;—‘buildings for civil purposes; mansions and houses for letting; lodging-houses for the working classes,’ &c. I ask you, as men of common sense, if this elaborate catalogue, coming where it does, and contrasted with the vague generalities of the so-named architectural class in group 1, does not indicate the subordination of pure architecture to so-called engineering? Another jump brings us to the last class but two, No. 93, which it seems is to be placed in the ‘Park,’ and is termed ‘examples of dwellings characterized by cheapness, combined with the conditions necessary for health and comfort,’ and is divided into two heads: ‘examples for

dwelling for families, suitable to the different classes of workmen in each country,' and 'examples of dwellings suggested for factory hands in cities or in the country.'

"We shall be but guests at Paris, and so neither courtesy nor possibility allows us, I suppose, to make any formal opposition to a scheme already so elaborately prepared and officially published. We can only bear it and make the best of it. As your president, I have the honour of being one of the British commissioners, and I need hardly tell you, that my most strenuous exertions shall be devoted to furthering the good cause of architecture. I should advise the formation here at as early a date as convenient, of an exhibition committee. This committee ought to originate within the Institute; but, I think you will agree with me, that it might well contain an addition of co-operators from the cognate societies. If such were formed, it would be my constant duty and pleasure to be the representative of its wishes at the commission. In any case, let every British architect, let every British architectural sculptor, metal-worker, wood-carver, glass-painter, and ceramist, gird himself up for a victory upon a foreign soil.

"I must now offer a few remarks upon that which is even more important than the details of architectural administration; namely, the condition among us of that art in whose behalf alone this administration possesses any value. I am glad to be able to speak in a hopeful tone, and I am glad that the improvement which prompts that tone is one upon which I can insist without trenching upon that impartiality which the position in which you have placed me demands. To whichever side the victory in the battle of styles may verge, this much is certain,—that the truth of architecture has been made more precious in our eyes, and her fertility of resources has been enhanced in consequence of the conflict. All sides are now agreed that material ought to be real, and all sides are anxious to enlarge the list of real materials. Variety of colour and variety of material in the same building has by this time become a question merely of degree. The sky-line is appreciated and studied; the catalogue of plants available for the working artist's chisel is no longer limited to the acanthus and the honeysuckle; finally,—The painter and the sculptor are, as in great old days, both of them welcomed as brethren of the architect, and co-operators in the broad idea of the completed construction,—not merely as the parasites who are to fasten on the finished pile.

"No doubt, with the single exception of the recognition of the sky-line, the acceptance of these incidents does not amount to the demonstration of improvement in that which is of the chief importance in architectural art,—composition. It is possible to conceive the world's noblest design carried out in cement, while the vilest nightmare might be embodied in a façade of marble and serpentine, bristling with sculpture and bedaubed with gold mosaic. Yet, indirectly, the consciousness of variety in his materials, and in his permitted details, and the responsibility thus laid upon him to make his use of all, must strengthen the heart and heighten the intellect of the composer; for opportunities make men, as often, at least, as men make opportunities. As far also, as truthfulness of material comes into question, a tender conscience in

avoiding shams will also breed a manly truthfulness in the composition of the mass; for it is untrue to nature that the man who sees no vice in palming off plaster for stone and marble, and graining for oak, should be very scrupulous about the proportions of the mass, or the purity of his details, should he see a short and easy way open to vulgar popularity through the lavish employment of gaudy and meretricious forms.

“If what I have said be true, we may expect to see the fullest proofs of the improvement in London and other large towns. Of the condition of London architecture, I am willing to think more favourably, and anxious to speak more hopefully, than it is the fashion to do in some quarters. Undue depreciation is as little clever or original as undue laudation, while it is, if possible, even easier. No man is more conscious than I am of the infinite amount of lost opportunities which have to be made up in London, or of the ineffectual manner in which these opportunities have too often been taken in hand. But of late years, at all events, London has been shaping itself into that form of beauty, of which alone, from many reasons, foremost of them our civil liberty, she is at present capable—the beauty, I mean, of picturesque variety. We know how, under different political circumstances, foreign cities are forfeiting their old picturesqueness in order to don the aspect of official regularity. London, on the other hand, is growing out of an irregularity of plan in which, speaking generally, there was no architectural character, into one in which irregularity has become picturesque. Of course, a vast number of the new London buildings will not stand criticism. But in which of the large old picturesque cities do we find the majority of the houses really good architectural composition? It is the *ensemble*, and not alone the merit of each component, which gives the general effect to cities such as Bruges and Amsterdam.

“The first feeling of the stranger who comes unexpectedly upon the sumptuous palaces which are, for example, growing up in that dingy and narrow thoroughfare Lombard Street, is probably regret that they should have been dropped down into a corner, which seems to preclude the appreciation of their merits. On second thoughts he may, however, pluck consolation from the reflection that it was in narrow thoroughfares like Lombard Street that the buildings which give their fame to cities such as Verona or Genoa were planted; and that the picturesqueness which the traveller finds to admire in them is in no little degree enhanced, whether truly or in imagination, I do not now concern myself to ask, by the narrowness and irregularity of the ancient streets of these cities. Perhaps in coming time, when London shall house by house have been rebuilt, as we are now rebuilding it, and when a little of the mellowing of time shall have passed over those buildings, the curious traveller from the antipodes may visit London, not to sit upon the broken arch of London Bridge, but to drink in notions of Old World picturesqueness from the houses of Lombard Street and Mincing Lane.

“In what I have been saying I have confined myself mainly to the development of domestic architecture upon existing lines of streets. If, for example, I were to speculate upon the razzias and rebuildings which follow on the importation of railroad termini into the heart of



the town, I should engage you in a maze of conjecture of which I feel that I have no time to seek the clue. The architectural future of the Thames Quay is a problem which ought to fill us with anxiety: the material advantage of the great enterprise is beyond a peradventure; the artistic gain which may be made of it, remains to be gauged. It is a curious reminiscence that when the Thames Quay was first advocated in the House of Commons some forty years ago by Sir Frederick Trench—a name to be always had in honour for the courageous and constant zeal with which its possessor continued to advocate an improvement which he was not destined to see completed—it should have been opposed by Sir Robert Peel in the interest of the streets running down to the Thames, and supported by Lord Palmerston. Were I to enter upon the new phase through which religious art is passing in London, as well as elsewhere, I should have still more to say, which, however, I think it is better not to say. Were I further to talk of that feeling of respect for the ancient monuments of the metropolis which has prompted so general a restoration of them, my anticipation of London's architectural worth would be still further enhanced. The epoch which witnesses simultaneously the decoration of S. Paul's, of Westminster Abbey, and of S. Stephen's Undercroft; the restoration of the Tower, and Guildhall, of the Temple, Austin Friars, and S. Bartholomew's churches, and the Savoy chapel, and the resurrection of Charing Cross, is one in which the spirit of reverence for old forms of beauty must be abroad.

“Next year the Archæological Institute holds its congress in London. It is well that we should be able to meet it with a confident spirit in a city which has not been untrue to its inheritance of ancient buildings. The pursuits of this society are to a great extent parallel with our own, and I am sure we shall cordially welcome a gathering of which a main object is the complete investigation of the monuments of architectural antiquity in and around London.

“I have been the more anxious to invite your attention to the architectural condition of London, because next session will in all probability decide whether the capital is to be enriched with a great public building of undoubted excellence, or afflicted with one of costly mediocrity. The nation is going to rebuild its Law Courts, and mass them in one pile. I do not now question the site selected. This is, according to the modern phrase, an accomplished fact; and it is enough to say that the area chosen is one well suited for a magnificent and commodious structure. I say nothing, though I might say much, about the method to be adopted in selecting the architect. I do not claim to dictate the style, for I trust that whatever style may be chosen, architectural truth may not be sacrificed. If the building is to be classical, classical must not be interpreted to mean a modern house, with floors below, and chimney-pots above, ill concealed by barricades of pillars, fencing off light and air from the unhappy occupants. If it is to be Gothic, Gothic must not be handled as the style which enforces narrow casements and diamond panes, turrets that lead to nowhere, and gargoyles that spout no water. Under any condition, we claim a building which shall tell the tale of its own destination, and indicate the puissance of the nation in whose behalf it has been

raised. We claim—what Manchester, out of merely a county's resources, has so generously provided—a palace in which the disposition of parts and the ornamentation spring from the destined use; in which the law courts and the great hall shall stand out from the general structure; in which the corridors shall be lofty and wide, the staircases easy and dignified, the subsidiary chambers many and accessible; acoustics, light, and warmth, and ventilation, all well attended to; and after all these utilitarian requirements have been satisfied, in which proportion and material shall all be of the choicest; in which form and colour, sculpture and painting, shall combine to beautify the pile, and leave it a living chronicle of the great growth of that sublime spectacle—the world's wonder and envy—English law, fearlessly and solemnly administered by English judges without spite and without favour, unbiassed by Crown or mob, or armed battalion. If the building shall fall short of this ideal, great will be the scandal and the misfortune, on whosoever back may lie the blame of the miscarriage.

“If it were only for the proximate erection of the Palace of Justice, next season would be an important one to us. But in this age of changeful activity it is not needful to look to any one incident as the text on which to preach more vigilance, greater exertion. We are all proud of our Institute; we all acknowledge its importance; we all are conscious of what it has done, and of what it might do which it has not done. Let all of us, then, laying aside self-seeking and mutual jealousy, sloth, and fear, unite with one heart, cheerfully and magnanimously to promote the best interests of architecture as a science and as an art, and to build up this Institute as a guarantee to ourselves and to the world that architects shall respect and the public acknowledge the just claims and genuine character of that science and that art.”

---

### S. THOMAS À BECKET, THORVERTON, DEVON.

THE restoration of this church was accomplished last year. The earliest structure of which any remains survive was evidently Transitional from Romanesque to First-Pointed, probably of about the year 1200. The tower-arch, brought to view by the removal of the gallery, and now disencumbered of its manifold coatings of whitewash, is of this date; as appears by the simply under-bevilled strip of masonry which serves it for an impost on either side. The font, also of this date, is a plain octagonal basin of Thorverton stone, very smoothly ashlared or polished, resting on five cylindrical shafts, with plain bead caps and bases, the centre one being of greater thickness than the rest. The present structure must be referred to about 1450—1480. It is probable that until that period a much smaller church had sufficed for the population; but that a large increase had now taken place here, as elsewhere, from the introduction of the Flemish serge manufacture. Until within a comparatively recent period, every cottage almost had its loom. The new



Third-Pointed structure consisted of a nave and chancel, both having aisles, of lofty and good proportions, and, as is usual at the period, without any marked architectural distinction between nave and chancel: a shallow sanctuary, a western tower, (too low in proportion,) and a south-western porch of good character, with parvise above. The dimensions are 110 ft. entire internal length, by 45 ft. in breadth; the nave being about 58 ft. by 22, the aisles differing slightly in width; the tower 16 ft. by 12 ft. The pillars are remarkably light in appearance, being lofty for their size. The plan, as usual, is diamond-wise, the horizontal section of the shaft being of two ogees. The bases are of red Thorverton stone; the shafts and capitals, and arches, and the windows throughout, of Beer stone from the neighbourhood of Sidmouth. The walls are of Thorverton stone throughout. The capitals are formed by angels, facing the cardinal points, holding shields,—the blazon remains on one of them,—and interlacing their outspread wings. Of the six bays, two formed the chancel, being marked off by a screen, which was unhappily destroyed about thirty years ago: a small portion of it is in the possession of the Earl of Devon, but not in a condition to be capable of restoration. The roodloft staircase existed in the north wall of the north aisle until the recent addition of a transept, which necessitated its removal. Of the four arches on either side, belonging to the nave, the pair nearest the chancel have the peculiarity of differing both in width and form from the remaining three pairs: being four-centred, and about twelve feet wide; whereas the rest of the arches, both in the chancel and nave, are drop arches, of about 10 ft. span. The object of this peculiar arrangement, which at first sight is rather puzzling, becomes manifest, when we add, that the window opposite to this broader arch was, on the north side at least, though not on the south, of much larger size than the other windows of either nave or chancel. The intention evidently was that at some future time, should need so require, a *transept* should be thrown out, at the north side at any rate, to increase the accommodation. The arches and windows throughout are well moulded; and the latter have circular nook-shafts, with octagonal cap and base. The roofs were originally, of course, valley roofs, and appear to have been of fair pitch. There had also been a north porch; but the doorway, rudely blocked with masonry, alone remained. The tower, of three stages, battlemented, and with crocketed pinnacles at the four corners, rises to the height of 60 ft. only. About a hundred years ago a large gallery with a deeply panelled front, had been built over the entire west end, to the depth of a bay and a half. The church had originally been furnished, doubtless at its Third-Pointed re-erection, with low open benches of oak, of excellent character, with square ends, having deep and bold surface carving. But these had been for the most part displaced by the inevitable pews, and such as remained were for the most part in a decaying condition. Such was the history and condition of the church down to the beginning of the present century. From that time the restoration of it has been a progressive one on the whole, though involving false steps, not yet completely retraced. About thirty years since, it was found necessary to take down the whole of the arches and pillars to the bases. This work was well

done; but unhappily, the three original roofs were replaced by one of a single span, covering the entire width of nave and aisles, the aisle-walls being raised some three feet to receive it. This of course destroyed the proper external aspect of the church, and the interior proportion was more or less vitiated likewise. A few years later the miserable state of the church provoked an alteration,—restoration it cannot justly be called,—of the interior. As in so many other cases, it came too *early* to have any chance of being well done. The square pews, therefore, only gave way to others which were not square. And a worse fault even—the miserable arrangement of ignoring the chancel, by driving the pews nearly up to the very altar-rails—was at the same time either originated or perpetuated; so that it was a common observation, that the church had no chancel, the projecting sanctuary appearing to be the only approach to such a thing. The absence of any middle passage completed the hideousness of the arrangements. Some good work was however done at the east end, by the putting in of new windows, filled with stained glass, as good probably as could be obtained then, but such as will not stand the ordeal of criticism now. A stone reredos, niched, and with a good battlemented cornice, with briony-leaves and berries in the cavetto, was added; and a credence-table of excellent workmanship, on brackets of geometrical pattern, supported by angels. Altar rails of a good pattern completed the restoration made at this period, about the year 1840. One most grievous error was committed in the ejection of the ancient benches above-mentioned, now happily in part restored to the church, as will be mentioned presently. The year 1864 witnessed the carrying out of a restoration and enlargement, conducted on those better principles which have so happily recovered their sway among us. The leading idea of it was to recall as far as possible, and in all essentials, the original arrangements, and to make the enlargement suggested, as has been explained above, by the peculiar treatment of the arches. The floor throughout was relaid, for the most part with the ancient slabs, or others from the Thorverton quarries. The chancel floor, heretofore on a level with the nave, was raised six inches, thus giving with the sanctuary step and altarpiece the proper triple rise. The walls for the new transept were solidly based on a bed of concrete, eight feet below the surface. At the plinth line, a layer of slate secured the dryness of the walls. The plinth is of grey Chudleigh stone. The quarries of the parish,—which were formerly of great extent, and yielded a contribution towards the cathedral of the diocese,—yield a delicately-tinted stone, of a warm reddish brown or dove colour, varied with stone of a bluish grey. This was used for the walls: the joint-lines being carefully pointed with cement of what is called the V pattern. A large north window of four lights superseded the original quasi-transeptal one, which was much decayed. The north and south windows of the transept are of two lights each. These are all of Bath stone, and have external hoods terminating in carved heads of good design. Those of the north window are likenesses of the Queen and the bishop of the diocese. The next window westward, in the north aisle, is also new, and occupies the place of the old north door. The other windows of the church

were only made good as to their stonework, and filled with green cathedral glass, which has a good effect externally, but fails to exhibit a sufficient tint inwardly. The transept roof is of the best red deal, having three bays, the principals crossing above, and letting down at their intersection carved bosses. The boarding is disposed angle-wise to the rafters, with open jointing. The roof rests on eight stone corbels, carved into angels holding shields; on each of which is carved an emblem of one of the eight Beatitudes, as follows:

Blessed are

1. The poor in spirit . . . . . A broken reed.
2. They that mourn . . . . . A cross, crowned.
3. The meek . . . . . Lamb with banner.
4. They that hunger and thirst, &c. . . Paten and Chalice.
5. The merciful . . . . . Pelican in her piety.
6. The pure in heart . . . . . Font.
7. The peacemakers . . . . . Dove with olive leaf.
8. The persecuted . . . . . Sword and palm in crown.

It is worth mentioning that emblems of the Beatitudes occur in a candelabrum presented in the 13th century to the church of Aix-la-Chapelle, suspended over the tomb of Charlemagne.

The cornice has pateræ in great variety, as has also the transept arch, which is four-centred, thus corresponding with the nave arch from which it opens. It is corbelled by engaged triplets of short columns with caps and bases of richly carved foliage. The walls and gable are parapeted, and the dressings throughout are of Bath stone, and the ridge tiles are of fleur-de-lys pattern.

In the nave the gallery was removed, throwing open the belfry arch above described. The pillars were made good wherever they required, and cleaned throughout.

But the chief feature of the restoration is unquestionably the carved seats, and among these the fittings of the chancel in particular. The seats are throughout of Dantzic oak, the ends of English oak, which has been cut down for nearly seven years. The backs of all the seats in the nave, nave aisles, and chancel aisles are pierced with geometrical work of upwards of thirty different patterns of varying degrees of richness, those in the neighbourhood of the font and altar being the richest. The back of each plot of seats is of double thickness, so as to be carved outside as well as inside. The fronts, near the chancel and font, exhibit a double depth (vertically) of carving, and are peculiarly beautiful. The seat-ends in the nave have poppy-heads admirably carved, the designs being in imitation of various kinds of foliage, as the oak, ash, hawthorn, rose, pomegranate, and others.

The chancel fittings are in a still richer style, the ends more especially. The stalls are terminated by angels in a kneeling position, bearing respectively on the scrolls in their hands the words, Glory, Honour, Praise, Power. They thus are emblematical of the four angels in the Revelation, who by the power of prayer, (see *Christian Year* for All Saints,) hold the four winds of heaven from hurting the earth, the sea, or the trees. The portion of the stall-desk set apart

more especially for the Offices, on the south side, terminates in two angels with scrolls inscribed "JESU," "Mercy."

The aisle and transept seats have low ends, of polygonal outline, with pateræ sunk in the heads and elbows.

In the eastern part of the south aisle of the chancel a feature of some interest presents itself. When the ancient carved seats, such of them as survived, were ejected and offered for sale, a quarter of a century ago, they were purchased by the present Earl of Devon, who, in riding through the village, was struck with the beauty of them, and was only too glad to transfer them to Powderham church. When the late restoration, however, was taken in hand, his lordship, with great liberality, at the instance of the present vicar of Thorverton, obtained the consent of the incumbent and churchwardens of Powderham to the restoration, to their ancient usual place, of such of the bench ends as were remarkable either for beauty, or as having arms and other heraldic devices carved upon them. They now, accordingly, form an interesting link of connection between the past and present plenishment of the church.

The organ, removed from the gallery, was placed in the north aisle of the chancel. Accommodation for the schools, heretofore ill-placed on and under the gallery, has been obtained by placing the boys' school in the east end of the north chancel aisle; the girls' on the tower floor, and on low and simple benches. The western door of the tower now, of course, opens upon a middle passage, extending the whole length of the church. The ringers are provided for in a peculiar manner, which may be not unworthy of imitation, under similar circumstances, elsewhere. The tower being too short to allow of their being placed, in the usual manner, in a chamber above the tower arch, a partial floor has been introduced above the doorway, between it and the window-sill, yet so as not to intercept the light, as it does not come within three feet of the western wall. A light niched railing of oak on the eastern front relieves this ringing-gallery (so to call it) from heaviness. It is approached by the ancient newell staircase. The panelling from the old gallery and pews is wrought up, with good effect, into panelled ceilings above and below. Accommodation is provided here for the ringers, so that they can remain for the service when the ringing in is ended; the bell-ropes being simply hooked back to the side-walls. The peal of bells was completed a few years ago by the recasting of a cracked treble, and the addition of a sixth bell: and a new organ purchased by subscription.

We have omitted to mention, among the features restored about twenty-five years ago, the south-west porch, which exhibits an excellent specimen of Third-Pointed stone roofing, having the groin-ribs well moulded; the horizontal transverse ribs terminating in figures, apparently, of the four doctors of the Western Church; while the lateral springings of the groining exhibit the four evangelistic symbols, and the central boss is an Assumption of the Blessed Virgin Mary nimbed, and upborne by Angels. A *fenestra* was discovered in the north wall, internally, but was blocked up. A niche, probably for the patron saint, surmounts the entrance door, and the

imposts for the diagonal quoins are still in block, and might with advantage be carved into foliage. The oaken doors, with floriated hinges, belong to the later restoration. The priest's door, in the south chancel aisle, is unaltered. The whole of the superb oaken benches and chancel fittings was supplied by Messrs. Rattee and Kett, of Cambridge; and may be expected to be the commencement of a new era in West country church furnishing. The stone carving, also very admirable, was executed by Seymour, of Taunton. The encaustic tiles in the sacrarium are by Minton, glazed throughout, and are disposed, with good effect, in stars of green and white, upon a buff ground. The altar-piece, which is less successful, has tiles varied with S. Mary Church marble. The stone pulpit, of good Transition First-Pointed work, was the gift of a parishioner some years ago.

It may be worth mentioning that the ripening of the oak seating and carving has been greatly accelerated, by the whole being brushed over every week with an ordinary furniture brush, without the application of oil, wax, or any other substance.

---

### ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Tuesday, Nov. 7, 1865. Present: A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; J. F. France, Esq., the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. H. L. Jenner, the Rev. J. C. Jackson, the Rev. W. Scott, the Rev. B. Webb, and R. E. E. Warburton, Esq.

Letters were received from Alfred Baldwin, Esq., of Stourport, (Auditor,) from Archdeacon Freeman, from Sir Charles Anderson, Bart., and others.

The President announced that His Grace the Archbishop of Canterbury had consented to become a patron of the Society.

The Rev. R. S. Philpott, of Chewton Mendip Rectory, Bath, was elected an ordinary member.

The Rev. H. L. Jenner was congratulated on his designation to the Bishopric of Dunedin, New Zealand; and the committee proposed to present him with a pastoral staff, to be executed in ivory and ebony from the design of Mr. Burges, who kindly offered his services in the matter.

A letter from Mr. Clarke informed the committee, that, at a late meeting of the Canterbury Diocesan Church Building Society, the Archbishop of Canterbury in the chair, it was resolved that grants should be made to churches fitted with moveable benches or chairs.

It was agreed to apply for space in the Paris Exhibition of 1866; and Mr. Clarke suggested that the Ecclesiological Society and the Architectural Museum should act in concert in the matter.

Letters from the Rev. Chancellor Massingberd were submitted about the external scraping of Lincoln cathedral. Mr. Street's description of the state of the external work, after careful personal observation,

was communicated to the committee, and ordered to be published in the *Ecclesiologist*.

From Messrs. Clayton and Bell the committee received a careful full-sized drawing of the Last Supper, as intended to be reproduced in Dr. Salviati's mosaics for the reredos of Westminster Abbey. The committee regretted the selection of that subject for an altar-piece; and doubts were expressed whether mosaic could produce the refined and delicate drawing of the cartoon.

Mr. Ferrey communicated to the committee the welcome intelligence that the modern flat roof over the transepts of Romsey abbey-church has been replaced by a new one raised to the original pitch, and covered properly with lead. Other works are contemplated in the church: for instance, the restoration of the staircase-turret at the north-west angle. The seating of the interior is very bad, and the vicar had intended to improve it, but was hindered by the refusal of the late Lord Palmerston to consent to any alteration. The Ecclesiastical Commissioners have undertaken to put a new roof, of suitable design, on the choir; and the vicar proposes to remove the unsightly octagonal bell-cage over the lantern, and to add a proper roof instead.

Mention was made of an exhibition of excellent modern embroidery by Mr. L. Grossé, of Bruges, who has opened an agency in London at 53, New Bond Street. The workmanship, which is beautiful and very cheaply executed, is all done by young men, of whom a considerable number are employed in the manufacture.

The President announced that the officers of the Ecclesiological would be added to the joint Committee appointed by the Royal Institute of British Architects to watch the interests of architectural art in the approaching Paris Exhibition.

Mr. Slater met the committee and exhibited the designs for the new church of Christchurch, Bootle, near Liverpool, and also for the restoration of Cranbrook church, Kent, where the position of the organ was a matter of some difficulty.

The President read a letter from the Rev. — Nash, about the retention of the chancel-screen in Christchurch Priory church. It was agreed that the committee could not justify its removal.

Mr. Wadmore's proposed restoration of S. Helen's, Bishopsgate, was discussed, and it was agreed to support the President's recommendation that the old arrangements of the nuns' choir in the existing north aisle should not be disturbed.

Mr. Burges met the committee and showed his drawings of the decorations and pavement of the sanctuary of Worcester College chapel, Oxford.

Mr. W. H. Crossland submitted to the committee photographs of the recently consecrated church of S. Stephen, Copley, near Halifax; detailed drawings of his new Pointed Town-hall for Rochdale; and his designs for new churches at Staincliffe and Marsden, Yorkshire, and for the restoration of Lockington church, in the same county. He stated that there was, unfortunately, some danger that the interesting church of S. John's, Leeds, would be destroyed.

The Rev. J. C. Jackson brought a rejected fragment of beautiful



stone-carving from Lincoln, in order to show the original "scum," the extreme danger of removing it.

Mr. Redfern exhibited an altar-cloth of his design. The committee examined some photographs of carved medallions by Mr. Ruddle. The perspective view of S. Margaret's convent at East Grinstead, designed by Mr. Street, was examined.

Some cartoons by Messrs. Lavers and Barraud were examined, and some drawings by Mr. Clarke. These comprised the designs for a new church of S. Bartholomew, Charlton, near Dover; for new school at Dymchurch, Kent; for a new parsonage for S. Stephen's, Congleton, Cheshire; for the restoration of Berdon church, Essex; and for the restoration of Heydon and Clavering churches in the same county.

## NEW CHURCHES.

*S. Stephen, Copley, near Halifax, Yorkshire.*—This church, designed by Mr. Crossland, and built chiefly by Mr. Akroyd, M.P., has already been noticed by us. We are glad now to record its consecration, and to offer our readers a perspective view of the interior. The exterior, judging from photographs which have been sent to us, is rather stern and grave, and gives little promise of the rich effect of the interior. But this is right. We observe with pleasure a medallion of the patron saint in the west gable. The walls of the churchyard are picturesquely stepped: and there is a lichgate over the chief entrance. The inside, which has been skilfully lithographed by Mr. Drayton Wyatt, shows a comparatively broad area of nave with considerable height. The shafts are very low cylindrical pillars, with tall arches banded and coloured. The clerestory is extremely well developed: with coupled arched windows in each bay. The roof is of the cradle form with arched principals, supported by shafted corbels. All is polychromatized very effectively. The chancel-arch is lofty and broad, and sustained by corbelled imposts. The chancel itself has two bays and a seven-sided apse. The transverse arches dividing the bays, and the vaulting ribs of the apse, are borne by coupled shafts of polished marble. Here, too, colour is largely and judiciously employed. The altar has an unpretending reredos. The whole interior would be most satisfactory were the reredos a little more dignified and the altar properly fitted, and were there more of a screen between nave and chancel.

*S. —, Marsden, Yorkshire.*—This is a new church designed by Mr. W. H. Crossland of Leeds. Its ground-plan comprises a clerestoried nave, 90 ft. long by 26 broad, divided by arcades of six from two aisles; a chancel 46 ft. long by 23 ft. 6 in. broad; chancel aisles on each side not extending to the east end, but serving for vestry and organ-chamber; a western tower; and a porch at the western extremity of the south aisle. It is a stately design, and is arranged in a



J DRAYTON WYATT DEL ET LITH

WM CROSSLAND ARCHTCT



very correct and dignified manner. The chancel rises by three steps, and is properly fitted with longitudinal benches and subsellæ. The sanctuary, which has a very considerable area, rises by three more steps, in addition to two steps at the footpace. An unequal total number of steps is always to be desired (we think) in such cases. We question also whether there are seats enough for the choir, considering the size of the chancel. The pulpit stands detached at the north-east corner of the nave. The font occupies the middle of the area of the western tower. The style of the church is Geometrical Middle-Pointed: with a rather more ornate, and perhaps a rather earlier, character of detail in the chancel. The general character of the exterior is somewhat monotonous: both the aisles and the clerestory being subdivided into equal spaces by uniform buttresses, with a window in each such bay. The tower, which is of considerable height and good proportions, is perhaps subdivided into too many stages in its lower part. The belfry stage is not rich enough when compared with the very similar ringing-chamber immediately below it. There are dwarf angle-pinnacles at the four corners connected by an open parapet, (which is not effectively designed.) The spire is octagonal, very well proportioned, and banded with four lines of spire-lights. We could have wished to see a cross or a weathercock at the top of the tower instead of a meaningless finial. The chancel-windows are of two trefoiled lights, with quatrefoils above, all with shafted jambs, and arcaded continuously together, with pediment-headed canopies and pinnacles. The chancel also has an open carved parapet. The piers of the internal arcades are lofty and cylindrical, with foliated capitals, which are in better taste than the bases. The clerestory windows, set on a horizontal string, are rather mean and commonplace in internal perspective. The roofs are high and open, of small scantlings, with intersecting braces, producing a cradle effect, but with no distinction between the chancel and the nave. The lofty western arch, of four orders, with shafted piers, is a noble feature of the interior. Upon the whole this is a very promising design.

S. —, *Staincliffe, Yorkshire*.—A new church, also by Mr. Crossland, but less considerable than the former. It is remarkable for its breadth. The plan has nave and aisles, with arcades of five; a well-developed chancel with a north aisle (which serves both for vestry and organ-chamber,) a western tower and two western porches—one on each side, at the extremity of the aisles. Here again we note good ritual arrangements: the chancel is raised on three steps, and the sanctuary on two more besides the footpace. There are proper chancel-seats and subsellæ. The sanctuary has a credence on the north side and sedilia (in a depressed window-sill) on the south side. The pulpit stands at the north-east corner of the nave: the font under the tower at the west end. The two porches being at the west end, there is ample space for the convenience of the congregation *westward* of all the seats. The style of this church is Middle-Pointed, with Geometrical tracery. The tower, which is very massive in proportion to the size of the church, is of three stages, with angle turrets (too dwarfed in

scale,) embattled parapet, and an octagonal stone spire, which has no lights except four, one on each cardinal face, at the very bottom. The belfry-stage has on each side a three-light window, with transome and tracery. The west window of the church is a good composition of four lights, with rich tracery, and a quatrefoiled circle in the head. The east window is a still richer Geometrical design, of five lights, with a large circle in the head filled with trefoils and other figures. The chancel-arch is corbelled off. We commend in this design the dignified effect, externally, of the larger and more ornate windows in the chancel : but the clerestory—which is only represented by small square lights (which look merely like ventilating holes) is insufficient.

*S. Pierre, Macon, France.*—The “*Reveu de l’Art Chrétien*” contains a very laudatory account of this new building, in a town which lost its monuments during the Revolution : it is to be cruciform, with apse and radiating chapels, with a length of 300 ft. Only we do not see why it is to be in Romanesque. Gothic, we fancy, has been losing, not gaining, in France under the Empire.

*S. Barnabas, Imington, New York,* is the work gradually carried out of its rector, the Rev. W. A. M’Vicar, who has shown himself more competent than amateur architects generally prove to be. The external photograph shows that he has caught with considerable cleverness the general *motif* of an English village church. The plan consists of a nave, aisleless at its west end, with an arch of one bay on each side of its eastern portion, transepts with central tower, a rather short square-ended chancel, north aisle, and south vestry somewhat incorrectly opening in aisle fashion into the chancel. There is a southern porch gabled, and one to the west. Moreover, there is a huge open “principal porch” to the north of the chancel arch, filling up the angle formed by it and the further projection of the transept. This is the greatest blemish we can detect. The east window is of three lights, and that of the north transept of four, with plate tracery. The only other window which the photograph exhibits is a single light with early head tracery in the north wall of the chancel. The ritual fittings, as far as we can gather from a roughly sketched MS. plan, which together with a photograph are our authorities, are correct, with a chancel on three steps, stalls and lectern, sanctuary raised on two more steps, and the altar on a footpace. The pulpit stands against the south chancel pier. According to the incorrect American usage the font is pushed up close to the chancel, and matches the pulpit against the north pier. Perhaps the porch which we have been criticising may have been devised to justify it. The organ is placed in the north chancel aisle against the wall, the remainder of the space being left open to give a view of the altar from the transept—for which purpose also the inner vestry wall runs obliquely in a south-west line so as to give a large “squint” from the south aisles. This is ingenious, but not satisfactory. The tower is low and embattled of the Surrey type with a two-light window with circular shaft in each face. A newel turret stands at the south-east angle, rising into a low conical roof. It had better have died away into the tower. The roofs are all of good pitch.

## NEW SCHOOLS.

*Dymchurch, Kent.*—A set of plain simple schools, built under Government grant, with rag walls and red brick dressings, designed in a simple Pointed style, by Mr. Clarke. The schoolroom is 51 ft. 6 in. by 20 ft., with separate entrances for boys and girls, and a commodious class-room. The whole is well arranged.

---

## NEW PARSONAGES.

*S. Stephen, Congleton.*—This new parsonage by Mr. Clarke is built of red brick with stone dressings. It is conveniently arranged. The style is Pointed: the windows are square-headed, with stone monials, and the chimneys are of brick, well moulded and designed. Effective arches of construction, in red brick, are turned over all the apertures in the walls.

*Methley, Yorkshire.*—A good design by Mr. Crossland, embodying several suggestions which we have made for such houses. For instance the dining-room, study, and drawing-room are *en suite*; and the latter has a large projecting oriel at one end, which is all window. The windows are square-headed throughout: but the architectural detail is good, though plain and simple in character.

---

## SECULAR WORK.

*Guildhall, London.*—The excellent effect of the new oak roof to the Guildhall deserves strong commendation. It is proposed to build a gallery at the west end of the Hall. The enormous monuments to Wellington, Nelson, and Alderman Beckford, have been lowered; and would be all the better for further diminution. The hall is lighted by coronæ of gas—of graceful design, but scarcely solid enough in appearance. A sun-burner placed at the summit of the louvre produces a curious, but not bad, effect. It must be an efficient aid to ventilation. A specimen of painted glass, designed by Mr. Halliday and executed by Messrs. Lavers and Barraud, has been placed in one of the windows on the south side. It is lighted, at night, from the outside. We can say nothing in favour of its grotesque and childish design. It is earnestly to be hoped that this "specimen," as well as the vile screen in King Street, will soon be removed.

A public library erected by Mrs. Fitzroy to her husband's memory at Lewes from Mr. Scott's designs deserves notice. The material is red brick, and the detail modified Italian Gothic. The feature is the central

library, a large chamber, externally square but reduced to an octagon internally by constructive woodwork, and lighted from a skylight. The plan is practical, and the effect good.

---

## CHURCH RESTORATIONS.

*SS. Peter and Paul, Long Compton, Warwickshire.*—An interesting church, excellently restored, in a most conservative spirit, by Mr. Woodyer. This work is especially notable for the religious effect of the chancel and sanctuary, due to the right treatment of levels and accessories. A very curious little stone-vaulted chantry, attached to the middle of the south side of the chancel, has been repaired and is used as a vestry. Mr. Woodyer has added a high screen to the chancel. An abominable flying-pew, belonging to a neighbouring proprietor, is allowed to deface this fine restoration. It is approached by an external staircase, with a door pierced through the east window of the south aisle.

*S. Gregory, Tredington, Worcestershire.*—A remarkably fine church, chiefly of Romanesque, or rather Transitional date, with a noble Middle-Pointed chancel, and a lofty and beautiful western tower and spire of the same date. The chancel has been lately restored by a Mr. Gibbs. He has brought back the roof to its old pitch, and covered it with judiciously chosen slate-tiles. Nor do we notice any needless destruction. The roof is of the cradle form inside. A rather foolish cruciform arrangement of tiles has been introduced into the floor, and two very curious brasses, though retained, have been removed from their original positions. A poor Flamboyantizing east window (filled with miserable glass by Holland, of Warwick,) was introduced some years ago by the same architect as a memorial to a late rector. The inner walls are judiciously pointed and left bare. We earnestly hope that it may be very long before the nave of this most interesting church is touched. It retains an almost perfect arrangement of the original very massive carved oak open-seats; besides remains of a stone rood-screen, and the props (bearing traces of colour) of the timber rood-loft. In fact it is a specimen of the already rare class of *untouched* interiors. We should add, that the original stone benches, instead of stalls, remain in the chancel.

*S. Andrew, Gunston, Norfolk.*—This was originally a small church consisting of chancel, nave without aisles, and circular west tower. It has been restored and re-seated, but unfortunately, instead of the additional accommodation having been provided for by means of an aisle, an overpowering north transept, quite out of sight of the altar, has been constructed. The east window is in average Middle-Pointed.

*S. Mary, Haddiscoe, Norfolk,* is a church of some interest. The circular west tower is of Romanesque date, with a belfry story of four narrow couplets with acute straight-sided arches, while the four Early Pointed arches of the north aisle (the only one,) spring from square piers and are alternately quite plain and chamfered, with only a

plain string at the spring, and moulded continuously to the ground, with three chamfered orders. The church has been plainly and regularly reseated; the chancel being arranged stallways. The prayer-desk, we are sorry to say, looks west. The pulpit is of wood, on a stone base.

*S. Nicholas, Berdon, Essex.*—This is a most interesting small cross church, though the transepts have been used as chapels and are now in a sad state of dilapidation and desolation. Mr. Clarke is restoring it, taking care that all the details should be very carefully reproduced from existing fragments. A two-light window in the chancel, thus reproduced, is very beautiful and elaborate; with shafted jambs and monial, and carved spandrils in the tracery. The church will be re-arranged properly: the base of the old roodscreen being preserved. The accommodation will be for 173 persons. A small vestry is formed at the north-east angle of the north transept. We especially commend the preservation of the numerous high-tombs in the church, and the general conservative spirit in which the restoration has been conducted.

*S. Peter, Heydon, Essex.*—A chancel built in the seventeenth century has been taken down, and a new chancel has been built from Mr. Clarke's designs in Middle-Pointed style, matching the architecture of the rest of the church. A north chapel to the chancel, containing a vault belonging to the Soane family, is restored and improved. The levels and arrangements of the new chancel are very good, excepting that the priest's stall is made somewhat more conspicuous than the rest. A rigid uniformity ought to be observed in chancel seats. There is an arcaded reredos with fixed altar-cross and marble shafts. The new seats are of oak, and all the fittings are costly. The inside walls are lined with ashlar: the walls themselves are of flint with Ancaster stone dressings. The nave is also being partially restored by the same architect.

*SS. Mary and Clement, Clavering, Essex.*—This is a fine fifteenth century church, with chancel, nave, two aisles, and western tower. The whole of the present old seats are preserved, and the interior is re-arranged throughout. Unfortunately, though the chancel is properly seated, there is a prayer-desk in the nave. And there is—a most extraordinary arrangement—a "faculty-seat" on each side at the east end of the nave, immediately adjoining the low chancel-screen. The accommodation is increased to 456. Mr. Clarke is the architect.

*S. Mary, Lockington, Yorkshire.*—Mr. Crossland has in hand the restoration of this interesting church. The specialty of the work is the addition of a large and picturesque western tower and spire, of unusual design and proportions. From a low base there rises a kind of octagonal lantern stage, with a dwarf octagonal spire at the top. Buttresses, rising into pinnacles, mark off each angle of the lantern: and angle-pinnacles at the corners of the square basement are connected by flying buttresses with the oblique faces of the octagon. On each cardinal face of the octagon there is a two-light window: and there is also a spire-light, on each cardinal face of the spire. Rich pierced parapets surround both the square basement and the octagonal bellry stage: and a staircase turret, attached to the south-east angle of the tower, adds considerably to the picturesque irregularity of the whole outline. This conception does the architect great credit. The



east window of the chancel is a good specimen of five lights with reticulated tracery. A small south aisle has a flat roof, embattled parapet, and square-headed windows. The chancel-arch is of interesting Romanesque character—of two orders with elaborate mouldings. Mr. Crossland adds a north aisle to the church, the eastern bay of which is treated as vestry and organ-chamber. This is a church in which we should certainly counsel the permanent blocking up of the priest's door, which breaks the stalls on the north side most inconveniently. The vestry, on the other hand, certainly needs a separate entrance. Were this done the chancel-seats might be continuous, and massed together at the west end of the chancel, to the great improvement of the general effect.

*S. Ethelburga, Bishopsgate, London.*—This small Third-Pointed church, spared by the fire, has recently been restored by Mr. Withers, in a very plain but effective way, with open seats, low stone septum and stalls, and an altar properly vested and duly raised. The debased east window still remains.

*S. Michael, Beccles, Suffolk,* is a very fine and noticeable late church of considerable size, with a massive detached tower to the north-east. The building is carried out in stone and black flints, and richly decorated with carving and flint mosaic after the East Anglian fashion. The building is of eight bays, with aisles and clerestory, and no external division of the chancel except a rood turret at the second bay of the north aisle, indicating the length of the chancel and that the screen went right across. The two western bays of the nave have shorter piers and lower arches than the rest, while in the two chancel bays the clerestory consists of single two-light windows, those in the rest of the church being doubled. The restoration is very simple, but the effect is good from the fine proportions of the church. The seats are all open with cut-away ends. The pulpit is of oak, the chancel seats placed stallwise, and the altar stands on a footpace. The three porches of the church are not to be overlooked: that on the south side of the nave is specially grand.

*S. Lawrence, Norwich,* is a small Perpendicular town church, with west tower, nave and aisles, and chancel raised on two steps, with aisles, and a short sanctuary beyond. The sanctuary has been thrown up so much that the altar is elevated on a steep flight of nine steps above the chancel. The altar carries two candlesticks, and on the superaltar a wooden cross with eight more candles. The reredos is an old and very dark picture. Little has been done to the chancel except placing a bench stallways on each side, with a plain prayer-desk on the south, and it is quite open to its aisles, but a very lofty skeleton chancel-screen (with cross) pierced out of deal boards has been erected. The nave and aisles and the chancel aisles are seated with chairs, each row rendered immovable by their being fastened to a thin rail. We were unable to discriminate between the principle of this plan and of benches, in either case each line of sittings can only be moved in block.

*S. Stephen, Norwich,* is a handsome though late town church with no distinction of nave and chancel. It has been uniformly benched. Unfortunately the prayer-desk, of which the seat is composed of two

stalls, faces west: the pulpit is of oak. There is a considerable amount of modern painted glass, that in the west window, by Messrs. Heaton, Butler, and Bayne, being of considerable merit.

*S. Mary, Bungay, Norfolk*, ought to be a very fine church of late date, but the chancel was either never completed or ruined. The nave still in use has six bays, and when we saw it was in course of a very complete architectural restoration, including the repair of the much mutilated pillars. What the fittings will be we could not learn. The east window is patched up of old tracery and contains a curious medley of modern painted glass, given we believe by the "Jockey" Duke of Norfolk, combining his arms with heads of the Apostles, and a copy of Raphael's *Madonna da Seggiola*.

---

## NOTICES AND ANSWERS TO CORRESPONDENTS.

*S. James, Taunton.*—Among other astounding instances of the Vandalism and ignorance of the present day, we have to record the threatened destruction of the fine and well-known tower of S. James, Taunton. The tower has, for some time, wanted thorough repair and restoration. To this end, the structure has been carefully examined by several noted architects and archæologists. The unanimous opinion has been that the tower might be rendered perfectly safe and secure at a cost far less than the proposed rebuilding, the core of the tower being by all pronounced to be in a sound condition. The decision to destroy, when all might be fairly reinstated, has been come to by gentlemen vaunting themselves in common sense. As if, upon so purely technical a point, the special knowledge of such an architect as Mr. Ferrey was not worth, on such a subject, all the common sense of the whole vestry put together. It is devoutly to be hoped that so fatal a decision, so contrary to all common intelligence, will not really be carried out, and that those with whom the matter rests will see the error which is proposed before it is too late. Surely these fair Somersetshire towers ought not to be disregarded in this wretched fashion. The only excuse alleged for the destruction is that the cost of re-building is certain, while that of restoring might turn out heavier than at first might be expected. These people have gone to the trouble of getting the best possible advice, and when they have got it reject it entirely, and profess to follow common sense. Mr. Spiller, whose contract for rebuilding the tower was £3170, or, if Willston sandstone be supplied to him gratis, £2870; has offered to restore it for £1406, and yet common sense, or very uncommon cowardice, prefers the certainty of the larger expense, coupled with the shame of having destroyed one of the finest towers in the kingdom, to the far smaller amount, to which some uncertainty may hang, if the state of the tower should prove worse in some parts than the experts believe it to be, coupled with the consolation that come what may they have done their duty to conserve the beautiful structure committed to their keeping.

## THE STOKE CANON COPE.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,—I am sorry to be the herald of evil tidings, but from the fact that writers and lecturers on embroidery and vestments frequently speak of the "Stoke Canon Cope," I infer that they are not aware that this ancient work of art is no longer in existence.

Having occasion some time ago to visit Stoke, I made inquiries for this old vestment, but was disappointed to find that it perished in a fire at that village about six years since.

When it is remembered that our stock of ancient remains of this kind is really so very small, and that the number is gradually decreasing, no amount of care and trouble in preserving such remains will be thought too much.

Yours faithfully,

Penzance, Nov., 1865.

EDMUND SEDDING.

We hear with regret that the curious and interesting post-Reformation Gothic church of S. John's, Leeds, is likely to be destroyed. Its parallel aisles will be remembered by all who have seen it.

We understand that the question is under debate whether the new cathedral of Cork is to be built of enduring white limestone or of a cheaper but perishable red sandstone. We hope the decision may be the right one.

We defer till next number the description of the chapel at S. John's College, Hurstpierpoint, by Mr. Slater, in order to supply an illustration.

A curious and gratifying instance of the developement of ecclesiastical feeling is shown in the proposal issued by the chaplain of the Bishop of Chichester and printed in the *Sussex Express* and elsewhere for a small subscription among the clergy of the diocese to present their diocesan with a silver pastoral staff. We heartily wish success to the undertaking. The Bishop of Chichester uses a pastoral staff of wood, which was carried before him at Hurstpierpoint and at the re-opening of Horsham church.

The demolition of one of the prebendal houses of Canterbury to the north of the cathedral has disclosed a very interesting Romanesque arcade which formed a portion of the refectory of the Infirmary. The chapel of the latter has also been more completely cleared out, and shows in addition to its Transition nave, a square Middle-Pointed chancel with a richly traceried window on the north side. Remains of mural painting have been found in excellent preservation. We trust that all care will be shown to preserve all these very valuable relics.

We are very glad to see that the Society of Antiquaries have summoned a Meeting in the Chapter House of Westminster, on December 2, the Dean of Westminster in the chair, to consider a scheme for taking in hand the immediate restoration of that building.

# INDEX.

---

Ancient Christian Towns in Central Syria, 158.  
 Anderson, Sir C., on Lincoln Cathedral, 325.  
 Anderson, Sir C., on Lincoln Minster Bells, 171.  
 Archæologia Cambrensis, 183.  
 Architects of Cambridge, 347.  
 Ardley's, W., Accompanying Harmonies, 215.  
 Art, Architectural, Progress of, 294.  
 Art and Artists of Glass Painting, 143.  
 Ashton-under-Hill Church, 314.  
 Ayling's, S., Photographs from Pugin's Sketches, 352.  
 Basilica of S. Clement, Rome, 165, 271.  
 Beauchamp Almshouses, 24, 47.  
 Beckford Church, 313.  
 Belgium, Architecture in, 44.  
 Bells of Lincoln Minster, 171.  
 Bells, how to inaugurate a peal, 337.  
 Bells, Scientific Ringing of, 339.  
 Bell ringers, Successful Tactics with, 172.  
 Beresford Hope's (Mr.) Address at the Institute of British Architects, 354.  
 Boxgrove Priory Church, 75.  
 Byzantine Architecture, 1.  
 Cambridge Architects, 347.  
 Cambridge's Unison Service, 182.  
 Campanology, or Scientific Ringing, 339.  
 Capitular and Conventual Arrangement, 189.  
 Chanting, 215.  
 Chichester Spire, 26, 219.  
 Chichester, Consecration of S. Bartholomew's Hospital Chapel, 176.  
 Church Bells, their Antiquities, &c., 255.  
 Church Presents and Church Patchwork, 120.  
 Church Restoration, Dr. Heather on, 129.

**CHURCH RESTORATIONS:—**  
 Beccles, S. Michael, 374.  
 Berdon, S. Nicholas, 373.  
 Boxgrove Priory, 75.  
 Bungay, S. Mary, 375.  
 Cavendish, S. Mary, 56.  
 Chester Cathedral, 56.  
 Chichester Cathedral, 26, 219.  
 Clavering, SS. Mary and Clement, 373.  
 Dewsbury, All Saints, 56.  
 Drayton Beauchamp, S. Mary, 57.  
 Dublin, S. Patrick's Cathedral, 87.  
 Durham Cathedral, 55.  
 Elland, S. Mary, 56.  
 Elmswell, S. John, 56.  
 Ely Cathedral, 79.  
 Friesthorpe, S. Peter, 56.  
 Goudhurst, S. Mary, 56.  
 Gunston, S. Andrew, 372.  
 Haddiscoe, S. Mary, 372.  
 Heydon, S. Peter, 373.  
 Hollington, S. Laurence, 126.  
 Kilkenny Cathedral, 13, 219.  
 Lincoln Cathedral, 25, 297.  
 Lockington, S. Mary, 373.  
 London, S. Bartholomew the Great, 117.  
 London, S. Ethelburga, 374.  
 Long Compton, SS. Peter and Paul, 372.  
 Milton Abbey, 292.  
 Norwich, S. Lawrence, 374.  
 Norwich, S. Stephen, 374.  
 Quinton, S. Swithin, 317.  
 Rowstone, S. Peter, 254.  
 Sherborne Minster, 290.  
 Thorverton, S. Thomas à Becket, 361.  
 Tredington, S. Gregory, 372.  
 Warwick Hospital Chapel, 317.  
 Wellesborne, S. Peter, 317.  
 Wimborne Minster, 292.  
 Wolverhampton, S. Peter, 326.

Collegiate Churches, 32.  
 Consecration of a Hospital Chapel in 1626, 176.  
 Contributions to Local History, 61.  
 Debate on Restoration, 237.  
 Description of Fairford Glass, 286.  
 Dorsetshire Minsters, 290.  
 Dublin, S. Patrick's Cathedral, 87, 166.  
 Dunster, S. George, 329.  
 Ecclesiology of the Isle of Man, 279.  
 Ellis, Mr., on Organ building, 112.  
 Ellis, Mr., on Kilkenny Cathedral, 13.  
 Ely Cathedral, 79.  
 Evans, Mr., on Fairford Church, 16.  
 Eversley, Monument to Lady Cope, 28.  
 Fairford Church, Glass in, 16, 286.  
 Footpace, Proper form of, 26.  
 FOREIGN GLEANINGS:—  
     Annales Archéologiques, 121.  
     De Verneilh, Memoirs of, 123.  
     Le Beffroi, 293.  
     Marseilles, S. Michael, 123.  
     Notre Dame de l'Epine, 121.  
 Freedom of Worship, Archbishop of York on, 181.  
 Friendly Account of S. Patrick, Dublin, 101.  
 Glass Painting, the Art and Artists of, 143.  
 Glass in Fairford Church, 16, 286.  
 Goodwin, Dean, on Ely Cathedral, 79.  
 Great S. Helen's, Bishopsgate, 331.  
 Hautenville, Mr., on Weston-in-Gordano, 69.  
 Heather, Dr., on Church Restoration, 129.  
 Heston Church and Modern Vandalism, 334.  
 Hills (Mr.) on S. Patrick's, Dublin, 166.  
 Hilton and De Wint Monument, 29.  
 How to inaugurate a peal of bells, 337.  
 Institute's Paper on the Conservation of Ancient Monuments, 220.  
 Jenner's, Rev. H. L., Canticles at Morning and Evening Service, 215.  
 Kemerton Church, 313.  
 Kilkenny Cathedral, 13, 219.  
 Lantern of Chichester Cathedral, 219.  
 Lincolnshire, Ecclesiological Drive in, 109.

Lincoln Cathedral, 25, 297, 319.  
 Lincoln Minster Bells, 171.  
 Littledale's, Dr., North Side of the Altar, 28.  
 Longden, Mr., on Cambridge's Unison Service, 182.  
 Man, Isle of, 279.  
 Marseilles, Architecture at, 44.  
 Massingberd, Mr., on Lincoln Cathedral, 298, 324.  
 Milton Abbey, 292.  
 Monumental Sculptures, 28.  
 Morning's Ecclesiological Drive in Lincolnshire, 109.

#### NEW CHURCHES:—

Ashford, S. —, 54.  
 Ballymoyer, S. Luke, 186.  
 Brussels, Church of Resurrection, 54, 187.  
 Clevedon, All Saints, 52.  
 Coldash, S. —, 53.  
 Copley, S. Stephen, 50, 368.  
 Dundee, S. Salvador, 252.  
 Eyrecourt, S. John, 316.  
 Froome Selwood, S. Mary, 53.  
 Greenhithe, S. Mary, 253.  
 Haswell, S. —, 253.  
 Haverton Hill, S. —, 187.  
 Imington, S. Barnabas, 370.  
 Leadgate, S. —, 252.  
 Marsden, S. —, 368.  
 Macon, S. Pierre, 370.  
 Masborough, S. John, 50.  
 Middlesmore, S. Chad, 49.  
 Middlesborough, S. Mary, 52.  
 Muckcross, S. —, 253.  
 Neath, S. David, 51.  
 New Hendon, S. —, 187.  
 Newland, S. Leonard, 47.  
 Sherborne, S. —, 315.  
 Shipston, S. Edward, 316.  
 Staincliffe, S. —, 369.  
 Sykehouse, S. —, 253.

#### NEW PARSONAGES:—

Bedminster, 55.  
 Congleton, S. Stephen, 371.  
 Methley, 371.  
 Middlesborough, 55.

#### NEW SCHOOLS:—

Blakemere, 55.  
 Dymchurch, 371.  
 Elmswell, 55.  
 Haggerston, S. Columba, 254.  
 Northchurch, 55.  
 Quinton, 317.

Newland, S. Leonard, 47.  
 North Side of the Altar, 28.

## NOTICES AND ANSWERS TO CORRESPONDENTS :—

- Association for Freedom of Worship, 58.  
 Baildon, Drinking Fountain, 58.  
 Bedford Church, 318.  
 Burges' Architectural Sketches, 60.  
 Canterbury, Infirmary Chapel, 376.  
 Chichester, Bishop's pastoral staff, 376.  
 Close (Dean) on the Pew System, 128.  
 Cork Cathedral, 376.  
 Dewsbury, Manor Court, 58.  
 Dublin, S. Andrew, 59.  
 Hackney, S. Michael, painting at, 59.  
 Heaton church, 59.  
 Highgate Cemetery chapel, 127.  
 James Town, S. Helena, 59.  
 London and Middlesex Archaeological Society, 59.  
 Markland (J. H.) death of, 58.  
 Markland Memorial, 188.  
 Masborough church, altar at, 128.  
 Norton Malreward church, 188.  
 Pews, Dean Close on, 128.  
 Smith (Mr. Lyndon) death of, 59.  
 South Kensington, Museum of casts, 58.  
 Stoke Canon, cope at, 376.  
 Taunton, S. James, 375.  
 Westminster Chapterhouse, 376.  
 White (Mr.) on altar proportions, 128.  
 Worcester Cathedral guide, 318.

Opening Services of S. Patrick, Dublin, 107.

- Organ Building, 18, 112.  
 Organs, position of Cathedral, 346.  
 Overbury Church, 313.

## PAINTED GLASS :—

- Norwich, S. Stephen, 127.  
 Springrove, S. Mary, 127.

Pavement of Opus Vermiculatum, Oxford, 336.

Pews, 30.

Photographs from Pugin's Sketches, 352.

- Pinnacles of Lincoln Cathedral, 325.  
 Position of Cathedral Organs, 346.  
 Portugal, Architectural Progress, 43.  
 Precinct of a Gothic Minster, 189.  
 Progress of Architectural Art, 294.  
 Proper Form of the Altar Footpace, 26.  
 Prophetic and Apostolic Parallels, 350.  
 Proposed Reredos at Westminster Abbey, 340.  
 Pugin's Sketches, 352.

Pullan and Texier on Byzantine Architecture, 1.

Restoration, Conservative and Destructive, Debate on, 237.

Returned Stalls, 345.

## REVIEWS :—

- Ayling's Photographs from Pugin's Sketches, 352.  
 Archæologia Cambrensis, 183.  
 Ardley's (W.) Accompanying Harmonies, 215.  
 Canticles set to Gregorian Tones, 215.  
 Jenner's (H. L.) Canticles divided for Chanting, 215.  
 Littledale's (Dr.) North Side of the Altar, 28.  
 Street's (G. E.) Gothic Architecture in Spain, 137, 209.  
 Texier and Pullan on Byzantine Architecture, 1.  
 Turle's (J.) Psalter and Canticles, 215.  
 Westlake's Illustrations of Old Testament History, 296.

Ribbesford and Bewdley, 61.

Rochdale Town Hall, 27.

Rome, Basilica of S. Clemente, 165, 271.

Royal Institute of British Architects Paper, 220.

Royal Institute, Mr. Beresford Hope's Address, 354.

Russell (Mr.) on Fairford Glass, 286.

Salisbury, position of Organ at, 346.

S. Bartholomew the Great, Smithfield, 117.

## SECULAR WORK :—

- Guildhall, London, 371.  
 Lewes, public library, 371.

Seddon (Mr.) on Great Yarmouth Church, 124.

S. George's, Dunster, 329.

Sherborne Minster, 290.

Slater (Mr.) on S. Clemente, Rome, 166.

## SOCIETIES :—

- Architectural Museum, 45, 308.  
 Cambridge Architectural, 310.  
 Ecclesiological, 41, 183, 227, 366.  
 Royal Institute of British Architects, 43, 123, 185, 251.  
 Worcester Diocesan Society, 47, 313.

S. Patrick's Cathedral, Dublin, 87, 166.

S. Thomas à Becket, Thorverton, 361.

- Spain, Gothic Architecture in, 137.  
 Sperling (Rev. J. H.) on Church Bells, 255.  
 Stalls, returned, 345.  
 S. Stephen's Chapel, 174.  
 Street (Mr.) on Lincoln Cathedral, 319.  
 Street's Gothic Architecture in Spain, 137, 209.  
 Successful Tactics with Ungodly Ringers, 172.
- Texier and Pullan on Byzantine Architecture, 1.  
 Thorverton, S. Thomas à Becket, 361.  
 Town Churches, 289.  
 Turle's (J.) Psalter and Canticles, 215.
- Venables (Mr.) on Cambridge Architects, 347.  
 Vogüé's (Count de) Discoveries in Syria, 158.
- Walcott (Mr.) on Collegiate Churches, 32.
- Walcott's (Mr.) Contributions to Local History, 61.  
 Walcott (Mr.) on the Consecration of a Hospital Chapel, 176.  
 Walcott (Mr.) on Capitular and Conventual Arrangement, 189.  
 Wallington Hall, 168.  
 Westminster Abbey, proposed reredos, 340.  
 Westminster, S. Stephen's Chapel, 174.  
 Weston-in-Gordano, S. Paul, 69.  
 Westlake and Purdue's Illustrations, 296.  
 Williams (Rev. G.) on Ancient Towns in Syria, 158.  
 Wimborne Minster, 292.  
 Wolverhampton Collegiate Church, 326.  
 Worcester College, Oxford, Pavement at, 336.
- York (Abp. of) on Freedom of Worship, 181.

#### ILLUSTRATIONS.

- Ancyra, Temple of Rome and Augustus, plan, 7.  
 Aphrodisias, Temple of Venus, plan, 6.  
 Brussels, Church of the Resurrection, exterior, 186.  
 interior, 187.  
 Cavesus, Temple of Baal, plan, 5.  
 Copley, S. Stephen, 368.  
 Gerona, Cathedral, interior, 211.  
 Isle of Man, S. Maughold's, 282.  
 Details, 283.  
 Lerida, view from the steeple, 214.  
 Lugo Cathedral, interior, 138.  
 Oxford, Worcester College Pavement, 336.  
 Salamanca Cathedral, interior, 139.  
 Surp Garabed, plan, 3.



THE  
ECCLESIOLOGIST

(NEW SERIES VOLUME XXIV)

---

*“ Surge igitur et fac et erit Dominus tecum ”*

---

PUBLISHED UNDER THE SUPERINTENDENCE OF  
THE ECCLESIOLOGICAL SOCIETY

VOLUME XXVII

LONDON  
JOSEPH MASTERS ALDERSGATE STREET  
AND NEW BOND STREET

MDCCCLXVI

**LONDON :**  
**JOSEPH MASTERS AND CO., PRINTERS,**  
**ALDERSGATE STREET.**

# THE ECCLESIOLOGIST.

---

“Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXII.—FEBRUARY, 1866.

(NEW SERIES, NO. CXXXVI.)

---

FORM OF CONSECRATION OF WHITEHAVEN CHURCH,  
BY RICHARD, BISHOP OF CARLISLE, 1753.

*To the Editor of the Ecclesiologist.*

SIR,—I sent you some time since the form of Consecration used in the seventeenth century in the diocese of Chichester: I now forward from the register of the Bishops the form of the eighteenth century in use in the diocese of Carlisle.

Yours, &c.,  
MACKENZIE E. C. WALCOTT, B.D., F.S.A.

*The Lord Bishop being clothed in his episcopal habit, proceeded in the business of consecration, and standing up and turning to the congregation, said as follows:*

Dearly beloved in the LORD, forasmuch as devout and holy men, as well under the Law as under the Gospel, moved either by the secret inspiration of the Blessed Spirit, or by the express command of GOD, or by their own reason and sense of the natural decency of things, have erected houses for the public worship of GOD, and separated them from all profane and common uses in order to fill men's minds with greater reverence for His glorious majesty, and affect their hearts with more devotion and humility in His service, which pious works have been approved and graciously accepted by our heavenly FATHER, let us not doubt but He will also favourably approve our godly purpose of setting apart this place in solemn manner to the performance of the several offices of religious worship, and let us faithfully and devoutly beg His blessing on this our undertaking.

*Then kneeling he said the following prayer:*

O Eternal GOD, mighty in power and of majesty incomprehensible, Whom the heaven of heavens cannot contain, much less the walls of temples made with hands, and Who yet hast been graciously pleased to promise Thy especial presence in whatever place even two or three of Thy faithful servants shall assemble in Thy Name to offer up their praises and supplications unto Thee; vouchsafe, O LORD, to be present with us who are here gathered together in all humility and readiness of heart to consecrate this place to the honour of Thy Name, separating it from henceforth from all unhallowed, ordinary, and

common uses, dedicating it to Thy service for reading Thy Holy Word, celebrating Thy Holy Sacraments, proffering to Thy glorious Majesty the sacrifices of praise and thanksgiving, for blessing Thy people in Thy Name, and for the performance of all other holy ordinances. Accept, O LORD, this service at our hands, and bless it with such success as may tend most to Thy glory and the furtherance of our happiness, both temporal and spiritual, through JESUS CHRIST our blessed LORD and SAVIOUR. Amen.

*Then standing up, he turned his face to the congregation and said,*

Regard, O LORD, the supplications of Thy servants, and grant that whoever shall be dedicated to Thee in this house by Baptism, may be sanctified with the HOLY GHOST, delivered from Thy wrath and eternal death, and received as a living member of CHRIST's Church, and may ever remain in the number of Thy faithful and elect children. Amen.

Grant, O LORD, that they who at this place shall in their own persons renew the promises and vows made by their sureties for them at their Baptism, and thereupon shall be confirmed by the Bishop, may receive such a measure of Thy HOLY SPIRIT that they may be enabled faithfully to fulfil the same and grow in grace unto their lives' end. Amen.

Grant, O LORD, that whoever in this place shall receive the blessed Sacrament of the Body and Blood of CHRIST, may come to that holy ordinance with faith, charity, and true repentance; and being filled with Thy grace and heavenly benediction, may to their great and endless comfort obtain remission of their sins and all other benefits of His Passion. Amen.

Grant, O LORD, that by Thy Holy Word which shall be read and preached in this place, and by Thy HOLY SPIRIT grafting it inwardly in the heart, the hearers thereof may both perceive and know what things they ought to do, and may have power and strength to fulfil the same. Amen.

Grant, O LORD, that whosoever shall be joined together in this place in the holy state of Matrimony, may faithfully perform and keep the vow and covenant betwixt them made, and may remain in perfect love together unto their lives' end. Amen.

Grant, we beseech Thee, Blessed LORD, that whosoever shall draw near to Thee in this place to give Thee thanks for the benefits which they have received at Thy hands, to set forth Thy most worthy praise, to confess their sins unto Thee, and to ask such things as are requisite and necessary as well for the body as the soul, may do it with such steadfastness of faith and such seriousness of affection and devotion of mind, that Thou mayest accept their bounden duty and service, and vouchsafe to give whatsoever in Thy infinite wisdom Thou shalt see to be most expedient for them: all which we beg for JESUS CHRIST's sake, our Blessed LORD and SAVIOUR. Amen.

*Then the said Right Rev. Father publicly read the sentence of consecration.*

*Then was read the Service for the day, with Psalms lxxvii., cxvii., cxviii., and for the First Lesson 1 Kings viii. 22—62, and for the Second Lesson Heb. x. 19—26, and after the Collect for the day the Bishop said the following prayer:*

O most blessed SAVIOUR, Who by Thy gracious presence at the Feast of Dedication didst approve and honour such religious services as these which we are now performing unto Thee, be present at this time with us also by Thy HOLY SPIRIT; and because holiness becometh Thy house for ever, sanctify us, we pray Thee, that we may be living temples, holy and acceptable unto Thee, and so dwell in our hearts by faith and possess our souls by Thy grace, that nothing which defileth may enter into us, but that being cleansed from all carnal and corrupt affections, we may ever be devoutly given to serve Thee in all good works, Who art our SAVIOUR, LORD and GOD, blessed for evermore. Amen.

*And after the General Thanksgiving :*

Blessed be Thy Name, O LORD, that it hath pleased Thee to put into the hearts of Thy servants to endow this house to Thy honour and worship. Bless, O LORD, them, their families and substance, and accept the work of their hands ; remember them concerning this, wipe not out this kindness which they have showed for the house of their God and the offices thereof, and grant that all who shall enjoy the benefits of this pious work may show forth their thankfulness by making a right use of it to the glory of Thy Blessed Name, through JESUS CHRIST our LORD. Amen.

*After The Grace of our LORD, Ps. cxvi. 6—8, was sung, with the Gloria Patri, and then the Bishop, still remaining on the north side of the Communion Table, read the Second Service, and after the Collect for the King said the following prayer :*

O most glorious LORD GOD, we acknowledge that we are not worthy to offer unto Thee anything belonging unto us, yet we beseech Thee in Thy great goodness graciously to accept the dedication of this place to Thy service, and to prosper this our undertaking ; receive the prayers and intercessions of us and all other Thy servants, who either now or hereafter entering into this house shall call upon Thee, and give both them and us grace to prepare our hearts to receive Thee with reverence and godly fear. Affect us with an awful apprehension of Thy Divine Majesty, and a deep sense of our own unworthiness, that so approaching Thy sanctuary with lowliness and devotion, and coming before Thee with holy thoughts and pure hearts, with bodies undefiled and minds sanctified, we may always perform a service acceptable to Thee through JESUS CHRIST our LORD. Amen.

*Then the Epistle, 2 Cor. vi. 14—17, was read by the Bishop, and the Gospel, S. John ii. 13—18, was read by the Chaplain, the Nicene Creed by the Bishop, after which Veni Creator was sung. The sermon being ended, the Bishop proceeded to the Celebration of the Holy Communion, but before the Benediction said,*

Blessed be Thy Name, O LORD GOD, for that it hath pleased Thee to have Thy habitation among the sons of men, and to dwell in the midst of the assembly of the saints on earth ; bless, we beseech Thee, the religious performances of this day, and grant that in this place now set apart for Thy service Thy Holy Name may be worshipped in truth and purity to all generations, through JESUS CHRIST our LORD. Amen.

*Prayer at the Consecration of the Churchyard.*

O GOD, Who hast taught us in Thy Holy Word that there is a difference between the spirit of a beast that goeth downward and the spirit of a man that ascendeth up to GOD Who gave it, and likewise by the example of Thy holy servants in all ages hast taught us to assign peculiar places where the bodies of Thy servants may rest in peace and be preserved from all indignities, whilst their souls are safely kept in the hands of their faithful Redeemer ; accept, we beseech Thee, this charitable work of ours in separating this portion of ground to that good purpose ; and give us grace, that by the frequent instances of mortality which we behold, we may learn and seriously consider how frail and uncertain our condition here on earth is, and so number our days as to apply our hearts unto wisdom, that in the midst of life, thinking upon death, and daily preparing ourselves for the judgment that is to follow, we may have our parts in the Resurrection to Eternal Life with Him Who died for our sin and rose again for our justification, and now liveth and reigneth with Thee and the HOLY GHOST, one GOD, world without end. Amen.  
—Reg. Osbaldistone, 221—231.

## DEDICATION OF CARDINAL WOLSEY'S GREAT BELL AT SHERBORNE.

"**CAMPANOLOGISTS** will rejoice to hear that the tenor bell of Sherborne Abbey Church, the gift of Cardinal Wolsey, and imported by him from Tournay, in Flanders, has been successfully recast by Messrs. Warner, and that the beautiful peal is now again in perfect order. Referring to the excellent handbook (which has reached its second edition, and been considerably enlarged) to the Abbey Church of S. Mary, Sherborne, written by the Rev. Edward Harston, M.A., the vicar, we find that the peal of eight bells is pitched in the key of Bb, and requires ten ringers. Cardinal Wolsey, at one time rector of Limington, near Ilchester, brought from Tournay seven bells, among them the one under notice, which was the smallest, the others being distributed among the cathedrals of York, Lincoln, Exeter, and Oxford, and elsewhere. It was, and we suppose is now, called Great Tom, after its donor. The bell was recast in 1670, and then weighed about 2½ tons: the 1865 casting has only added to the weight about 4lbs., and is a *fac simile* of the original bell to which Hutchins, in his history of Dorset, devotes some space, thus proving that it was worthy of more than a passing note. The old inscription has been retained—viz., 'This bell was new cast by me, Thomas Purdey, October the 20th, 1670. Gustavus Horne, Walter Purdey, churchwardens.'

' By Wolsey's gifte I measure time for all.  
To mirthe, to grieve, to Church I serve to call ;'

To which is added, to notify the present dealing with the bell, 'Recast, 1865. Edward Harston, vicar; James Hoddinott, Francis Stokes, churchwardens.' Now that we are noticing Great Tom, we may be pardoned in not neglecting the others. In addition to the peal of eight bells there is a Sanctus-bell, and a fire-bell. The seventh in the peal is called the Lady-bell; the sixth was recast in 1858, the third in 1786, and the first and second bells were added in 1858, by public subscription, to commemorate the restoration of the church. They bear the following inscriptions:—

' We hang here to record  
That the church was restored,  
In the year of our LORD 1858.

' LORD, let the folk below  
Resound with living song  
Thy praise, as we do now  
With iron tongue.'

The Sanctus-bell has the usual inscription,

' Ave Maria, ora pro nobis,'

and on the fire-bell (recast, 1652) are the quaint words—

' LORD, quench this furious flame;  
Arise! run! help! put out the same.'

This bell is rung by the sextons on the first intelligence of a fire, and from its peculiar shape has, we are told, a most dismal and discordant sound. To return to Great Tom, which having been scientifically treated by Messrs. Warner, reached Sherborne by the South-Western Railway, and Tuesday, January 2, was the day devoted to celebrating, in an appropriate manner, the successful issue of the undertaking. The rarity of the ceremony of a special dedication of a bell in the West of England caused the proceedings to be

viewed with deep interest, and the exquisite service in the Abbey Church, with the appropriate sermon by the Right Reverend Prelate of the Diocese, will cause Tuesday long to be remembered. The dedication service was that recently issued on a like occasion by the Bishop of Oxford at Bampton. The lofty thoughts and devout spirit which pervade it, superadded to its appropriateness, was a theme of general comment. The first intimation to the visitor on Tuesday on entering the town that an event beyond the ordinary routine of every-day life was about to take place, was in the flag that fluttered from the tower of the Abbey Church.

"By twelve o'clock the whole town had thoroughly aroused itself, and numbers were to be seen wending their way to the goods shed of the railway station, where the bell, mounted *pro tem.* on a hand truck, was being decorated with garlands of flowers and evergreens. Eager hands were ready to clutch the rope fastened to the truck, and with the Rifle Corps band on the van playing lively tunes, a procession was formed, several banners being pressed into the service. A reasonable doubt was raised in the minds of a few as to the truck sustaining its burden to the proposed destination, but, as the sequel proved, no mishap occurred. Slowly it was dragged along, and the spectators increased as the bell neared its fitting depository, the venerable Abbey Church, whose floral decorations at the present season add to its charms, and whose light and graceful roof is considered a masterpiece of construction. Among the crowd who took an interest in the proceedings, and whose gay cloaks rendered them conspicuous, were the aged female inmates of the almshouses. Long may they live to hear Great Tom! The bell having been safely placed at the western door, further proceedings were stayed until three o'clock, when service in the church commenced. Among the clergy who met their beloved diocesan and his chaplain, the Rev. J. Daubeney, at the vicarage, and joined in the procession, were—Rev. E. Harston (vicar,) Rev. W. H. Platt (curate,) Rev. G. S. Simcockes, now residing at Sherborne, Rev. G. Thompson (Leigh,) Rev. V. R. Ransome (Chetnole,) Rev. C. J. Smith (Sherborne,) Rev. G. Southwell, and Rev. G. B. Southwell (Yetminster,) Rev. R. Dingley (Halstock,) Rev. W. Westall (Tisbury,) Rev. W. H. West (Cheddington,) &c. The procession included a strong muster of the choir, led by Mr. E. Herbert, organist, who were followed by the clergy, who in turn were succeeded by the Bishop's chaplain, bearing the pastoral staff in front of the Bishop. The processional psalm was the 78th, Gregorian, 8th tone, 2nd ending (Helmores,) which was well sustained. Here it may not be out of place to remark that Mr. Herbert very efficiently upheld on the organ his part in the realisation of the true import of the ceremony. The chanting, Gregorian, was given in the usual marked manner; the evening prayers being intoned by the Rev. W. H. Platt; the first lesson read by the Rev. G. Simcockes; and the second lesson by the Rev. E. Harston. The hymns were the 50th, Sarum Hymn Book (Bridehead,) and 192nd, Sterndale Bennett, 15th.

"The Lord Bishop preached from 1 Cor. x. 31,—'Whatsoever ye do, do all to the glory of God.' Want of space prevents us from giving more than a mere outline of the sermon. He observed that it was a duty, as well as a privilege, to be allowed to pay a tribute to God. It was the special duty of God's children to render Him homage—to acknowledge that God was the only giver of all good things, and further they should seek to persuade others to make the same acknowledgments. S. Paul exhorted the Corinthians that whatever they did it should be to the glory of God, and S. Peter also asserted that the end of all ministrations should be the glorification of God. The injunction was contained in narrow and defined limits, and in all the events of our life, great and small, the glory of God should ever actuate us. But it was not necessary for him that day to show that God was rightly entitled to the tribute, or to point out how they were raised by being allowed



to be co-workers with Him. In the more especial service, in which they that day had met to take a part, they would doubtless be glad to hear that their bell had been recast. Through it they could apply the exhortation given by S. Paul to the Corinthians. He then referred to the first use of bells in England, remarking, however, that of course in times of persecution the service of bells was not required, for the Christians of those days had to meet in secrecy. The exquisite music given by the church bells had for years typified the several distinctive qualities of the human mind; church bells had long been associated with the religion of our hearts. Without bells he did not consider that a minister could properly discharge his functions to his parishioners. By having them the minister was better able to uphold the duties of his office, to draw to the court of the LORD those who required to be reminded of their duty. He had referred to the bells of the church, and it might be asked whether it was necessary to devote such to the service of GOD by a special act of dedication. The answer could soon be found, 'Whatsoever ye do, do all to the glory of GOD;' and when they were about to do aught for that end, they should see that the homage paid was worthy in itself. With that object in view, they now asked GOD to accept the recast bell, to receive their offering, as evidence of the deep convictions of their minds that in their devotions, sincere as they could be, they fell short of the tribute to which He was entitled. In the church bells they were reminded that GOD no longer permitted 'the heathen to rage, and the people to imagine a vain thing, the kings of the earth to set themselves up, and the rulers to take counsel together against the LORD and against His anointed.' In the bells they were reminded of that worship they owed to GOD, and it was an insult to His Majesty to refuse to give it. He would beseech them to listen to and accept the invitation of their church bells, so that they might bring their hearts into closer communion with GOD. The church bells took a part in two of the most solemn rites of the Church—when they were united in the bonds of holy matrimony, and again when that tie was broken by death. The bells participate in our joys and in our sorrows, and when the death knell was sent forth from their bells, did it not appeal to every heart? Was it not a warning to them to set their house in order, and that after death was the judgment? Then again the church bells were closely allied to festivals appointed by the Church, and he fervently hoped that the bells would, under GOD's mercy, be the means of quickening their hearts, to remind them of their duties and responsibilities. His lordship then especially enjoined those who were immediately connected with the bells, the ringers, to show in their lives and example that they were doing all to the glory of GOD, bearing in mind that S. Paul spoke as well to them as to the Corinthians.

"The Lord Bishop then left the pulpit and proceeded to the altar; a collection being made for the Yeatman Hospital. After some little delay as to the proper position of the bell for the dedication service, the procession was reformed, and repaired to the west door, at which the office of dedication took place.

"The bishop, clergy, and choir having returned to their seats in the chancel, the bell was drawn from the west door to its proper position under the bell chamber, where the tackling for hoisting having been adjusted, the bell was stripped of its floral embellishments and slightly raised from the truck. The bell having been struck three times, to testify that it was in perfect order, the Doxology, 'Praise GOD, from whom all blessings flow,' was sung by the choir and by the congregation, accompanied by the organ and the band of the Sherborne Rifle Corps. The effect of this was very fine. The Bishop then received the pastoral staff from the hands of his chaplain, and pronounced the Benediction, thus closing the proceedings. The bell was afterwards raised, and placed in its proper position in the tower. It took an hour and a half to raise it to the first belfry. We understand that it will be rung on Sunday

next. The tone of the bell is rich, full, and melodious, and, as we were about to leave Sherborne on Tuesday evening, we were informed that at a later period Great Tom would be placed in position and rung in peal. Probably the Bishop, who retired to the vicarage, was fortunate enough to hear that there was now no discord among the peal of bells of the Abbey Church of S. Mary."—*Dorset County Chronicle.*

---

## OFFICE FOR THE DEDICATION OF A CHURCH BELL.

THE following Office for the Benediction of a bell, has been sanctioned by the Bishops of Oxford and Salisbury, and used by them respectively at the dedication of bells at Bampton and at Sherborne.

*The bell being suspended, at a convenient height, on a frame in the churchyard, the Bishop, standing on its east side, begins :*

Our FATHER which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil ; For Thine is the kingdom, The power and the glory, For ever and ever. Amen.

V. Sing we merrily unto GOD our strength.

R. Make a cheerful noise unto the GOD of Jacob.

V. O GOD, make speed to save us.

R. O LORD, make haste to help us.

V. Glory be to the FATHER, and to the SON, and to the HOLY GHOST ;

R. As it was in the beginning, is now and ever shall be, world without end. Amen.

V. Praise ye the LORD.

R. The LORD's name be praised.

*Antiphon.* Praise Him upon the well-tuned cymbals. \* Praise Him upon the loud cymbals.

### PSALM CL. *Laudate Dominum.*

V. Every one that did offer an offering of silver and brass :

R. Brought the LORD's offering.

V. They offered them before the LORD :

R. Therefore they are hallowed.

V. Our help is in the Name of the LORD :

R. Who hath made Heaven and Earth.

V. Blessed be the Name of the LORD :

R. From this time forth for evermore.

*Then the Bishop, laying his hand on the bell, shall say,*

V. The LORD be with you :

R. And with thy spirit.

Let us pray.

Almighty GOD, Who by the mouth of Thy servant Moses didst command to make two silver trumpets for the convocation of solemn assemblies, be pleased to accept our offering of this the work of our hands ; and grant that through this generation, and through those that are to come after, it may

continually call together Thy faithful people, to praise and worship Thy Holy Name, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that whosoever shall be called by the sound of this bell to Thine House of Prayer, may enter into Thy gates with thanksgiving, and into Thy courts with praise; and finally may have a portion in the New Song, and among the harpers, harping with their harps, in Thine House not made with hands, eternal in the heavens, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that whosoever shall by reason of sickness or any other necessity, be so let and hindered that he cannot come into the House of the LORD, may in heart and mind thither ascend, and have his share in the communion of Thy Saints, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that they who with their outward ears shall hear the sound of this bell, may be aroused inwardly in their spirits, and draw nigh unto Thee the GOD of their salvation, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that all they, for whose passing away from this world, this bell shall sound, may be received into the paradise of Thine elect, and find grace, light, and everlasting rest; through JESUS CHRIST our LORD, to whom with Thee, and the HOLY GHOST, be all honour and glory for ever and ever. Amen.

*Antiphon.* I was glad when they said unto me : \* We will go into the house of the LORD.

**PSALM CXXII. *Latatus sum.***

*Antiphon.* I was glad when they said unto me : \* We will go into the house of the LORD.

*After which this Hymn may be sung.*

**HYMN.**

Lift it gently to the steeple,  
Let our bell be set on high :  
There fulfil its daily mission,  
Midway 'twixt the earth and sky.

As the birds sing early matins,  
To the GOD of Nature's praise ;  
This its nobler daily music,  
To the GOD of Grace shall raise.

And when evening shadows soften  
Chancel-cross, and tower and aisle ;  
It shall blend its vesper summons  
With the day's departing smile.

Christian men shall hear at distance,  
In their toil or in their rest ;  
Joying that in one communion  
Of one Church they too are blest.

They that on the sick bed languish,  
Full of weariness and woe ;  
Shall remember that for them too  
Holy Church is gathering so.

Year by year the steeple music  
O'er the tended graves shall pour ;  
Where the dust of Saints is garnered,  
Till the Master comes once more :

Till the day of sheaves' in-gathering,  
Till the harvest of the earth ;  
Till the Saints arise in order,  
Glorious in their second birth :

Till Jerusalem, beholding  
That His glory in the east,  
Shall, at the Archangel trumpet,  
Enter in to keep the feast.

Lift it gently to the steeple,  
Let our bell be set on high :  
There fulfil its daily mission,  
Midway 'twixt the earth and sky.

CHRIST, to Thee, the world's salvation,  
FATHER, SPIRIT, unto Thee  
Low we bend in adoration,  
Ever blessed One and Three. Amen.

*Then the Bishop shall bless the people.*

---

## CLERGY TO BECOME RINGERS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I beg leave to send you a short account of the following results from my having become a ringer with some of my parishioners.

On my induction as vicar to my living two or three years ago, I found that the ringing had been stopped by my predecessor in consequence of the very disgraceful conduct of some of the ringers. About a year after my residence, a deputation waited on me to ask me to allow the ringing to be started again. To this I consented on two conditions.

1st, that the bell ropes should be brought down to the floor of the church, and 2ndly, that every ringer should sign a set of rules which I would submit to them.

To these they readily agreed. A vestry meeting was called—money was voted to put the bells in order, and the rules were approved by the churchwardens and others, though it was doubted whether I should be successful. The next thing was to select who, of all the candidates who offered themselves, were to ring. I was not sorry to prohibit two from touching the ropes, whose conduct in church had often been very offensive. Two others, on a promise to abandon a custom of never attending the services, and chaffing the younger part of the female congregation at the churchyard gate, as they returned and left the church, I admitted; and from the date of their admission the annoyance has wholly ceased; the conduct in church has visibly improved, and there are no idle chaffers at the churchyard gate.

To learn ringing myself was the next thing, and after a little practice I found there was not much difficulty in mastering the simple art of raising and setting a bell, and of joining five others in a round peal; but I was not content with this, being anxious to try scientific change ringing, (an art little known in Devon or Cornwall,) which would open out a vast field for head work and perseverance; give permanent interest to ringing, which was the thing wanted; and

place me on a level with the rest. So we started, and found that three snowy afternoons, (when ringing seemed likely to be a more profitable amusement than skittles at the public-house) did more to perfect us in the twenty-four changes, than a month of ordinary practice twice a week; to add to these four a treble and tenor, and start in good earnest for six score of grandsire doubles with tenor behind, was not a very tremendous stride: after a year's practice a visible improvement was manifest, and we had just begun to ring the hundred and twenty changes very creditably, when I was obliged to turn out one of the band for misconduct in the parish; a promising young ringer, and a great favourite with the rest; but I felt it a matter of duty, and had no alternative, and though our progress was checked for a time, I consoled myself with the belief that I had neither lost my hold over him, nor the good feeling and respect of the others, by remaining firm. On the promise of good conduct for the future, he was re-admitted, and I believe the step I was compelled to take has had a good effect on the rest.

By my own very short experience I can truly say, that I believe many a brother clergyman is little aware what a valuable piece of parish machinery he has at hand in his church bells; a means (perhaps the only one) of getting a permanent hold on the most difficult element of his flock, the young men.

"Give a dog a bad name, and hang him," is an old proverb, the truth of which is, I fear, often exemplified in the case of ringers. If, as a class, they are left to themselves, uncared for, or looked upon as outcasts and reprobates, what wonder if the proceedings in the belfry should still continue a disgrace to the parish, an annoyance to the parson, and a crying scandal to God's house?

By joining his ringers, a parson will find, I venture to affirm, that they are none of them as bad as they are painted, that by judicious and timely advice, by the force of his example, and above all, by trusting them, or in other words, putting them on their honour; he will generally gain their hearts, and besides finding a most healthful and enticing recreation, will feel that he is doing real and substantial good, gaining esteem and respect, and cementing a firm bond of union between himself and some of his parishioners, with whom he could never have become thoroughly intimate in any other way. I can only say, that I look back on the last twelve months of ringing with no feelings of regret, and hope that before long it may be no uncommon sight to see the parson enter the church with his ringers, and be able to hold his own with them in ringing; for I am firmly convinced that by doing so, he will find both interest, gratification and amusement, and above all may reclaim many an one, who could never have been reached in any other way.

Believe me,

Yours very truly,

C. H. W., M.A. Oxon.

---

## A COMPETITION FOR SACRED MUSIC.

[We publish this paper, especially for the sake of its remarks on the length of the various musical portions of the Communion Office.]

### " GRAND CONCOURS DE COMPOSITION.

#### " *Musique religieuse.*

" En exécution d'un vœu formulé par l'Assemblée générale des catholiques dans sa session de 1864 (à Malines, Belgique,) il est ouvert un concours de composition musicale dont voici les conditions:

" Les concurrents devront présenter une MESSE POUR QUATRE VOIX (*Soprano, Alto, Ténor et Basse,*) avec accompagnement d'orgue, d'une difficulté moyenne, et pouvant être exécutée dans les églises de campagne, aux grandes fêtes de l'année. Les numéros de cette messe comportent en premier lieu: le *Kyrie*, le *Gloria*, le *Credo*, le *Sanctus*, le *Benedictus* (ces deux derniers morceaux pouvant être séparés par le silence que la musique doit observer pendant le moment solennel de l'*Elévation*,) et l'*Agnus Dei*; en second lieu, un *Graduale* et un *Offertoire*. Les concurrents présenteront aussi un *Motet-libre*, à leur choix, pour un salut solennel.

" Le *Graduale* sera composé sur les paroles suivantes de la nouvelle Messe de l'Immaculée-Conception: *Benedicta es tu, Virgo Maria, a Domino Deo excelsa, præ omnibus mulieribus.* (V. *Tu gloria Jerusalem, tu lætitia Israel, tu honorificentia populi nostri.*) *Alleluia, alleluia.* (V. *Tota pulchra es, Maria, et macula originalis non est in te.*) *Alleluia.*

" Le *Graduale*, l'*Offertoire* et le *Benedictus* peuvent être écrits sans accompagnement d'orgue, mais dans les autres morceaux l'orgue aura sa partie propre, laquelle ne devra pas consister exclusivement à doubler les parties des voix.

" Pour la composition de ces œuvres, les auteurs auront à se conformer aux résolutions votées, sur la musique religieuse, par le Congrès de Malines dans ses sessions de 1863 et 1864, et notamment à la suivante: 'Les règles de l'art et les exigences de la liturgie seront respectées; dans la composition: 1° en prononçant les paroles de l'Église sans altération, sans omission, sans répétitions fastidieuses; 2° en calculant la longueur des pièces de telle sorte que l'officiant, qui ne met pas de précipitation dans la célébration de l'office, n'attende pas longtemps la fin de l'exécution, et que le *Gloria* et le *Credo*, par exemple, ne dépassent pas notablement la durée des mêmes morceaux chantés solennellement en plain-chant; 3° en faisant coïncider exactement la coupe de la composition musicale, avec la coupe, l'accentuation, et la ponctuation du texte; 4° en excluant d'une manière absolue les rythmes, les formes, et les effets trop dramatiques, appartenant au théâtre; 5° en n'appliquant pas les paroles de l'Église à des morceaux de théâtre.' Voir les comptes rendus des sessions de l'Assemblée des catholiques de 1863 et 1864, ou le volume spécial contenant tout ce qui concerne la musique religieuse, publié par MM. le chanoine de Vroye, président, et X. van Elewyck, secrétaire. (Louvain, Vanlinthout, 1865.)

" Pour l'exécution de la seconde condition, il importe que le *Graduale* ne dure que deux minutes et le *Sanctus* une minute et demie.

" Les partitions manuscrites (avec parties de chant séparées) porteront une devise qui sera répétée dans une lettre cachetée contenant le nom de l'auteur, etc., jointe à l'envoi.

" Aucune œuvre imprimée ou dont le jury constaterait que la musique a servi précédemment à d'autres paroles, ne sera admise au concours.

"Les pièces destinées au concours devront être adressées (franches de port) avant le 1<sup>er</sup> juin 1866, à M. X. van Elewyck, docteur en sciences politiques, à Louvain (Belgique.)

"Les compositeurs de tous les pays sont admis au concours.

"Si le mérite des œuvres le comporte, il sera décerné :

"1<sup>o</sup> Un premier prix consistant en une médaille d'or et une somme de mille francs :

"2<sup>o</sup> Un second prix consistant en une médaille de vermeil et une somme de cinq cents à sept cent cinquante francs, selon la valeur des partitions.

"Le bureau principal du Congrès et celui de la section de musique s'entendront pour constituer un jury qui offrira toutes les conditions d'impartialité, de science et d'expérience.

"Les auteurs resteront propriétaires de leurs œuvres, le Congrès se réservant seulement le droit de les faire exécuter à sa prochaine session générale."

---

## THE POINTED PSALTER OF THE CHRISTIAN KNOWLEDGE SOCIETY.

*To the Editor of the Ecclesiologist.*

Dec. 14, 1865.

SIR,—I have only just been made aware of your review in the August Number of the *Ecclesiologist*, of the S. P. C. K. Psalter, of which I am the compiler.

Though I might well be content with the generally favourable character of that review, and can claim no right to controvert its dicta, yet there are one or two points in which, by way of friendly explanation, I should be disposed to join issue with the writer. The first is, respecting the mediation of the 3rd Tone. He says, "It is a mistake to use the German five-note mediation of the 3rd Tone d c b a c for the Psalms, &c. (I need not quote the whole passage down to) . . . . . unanimously in favour of it." I confess I am at a loss to understand why the reviewer calls this, the *German* mediation. It is the one given by the Italian Palestrina, and his coadjutor the Italian Guidetti, and moreover it is the *only* mediation given by them. It is equally the only one given in French by Janssen.

I admit it is less common in England (probably from our insular position, and perhaps from our insular prejudices,) but I think in this case we are the delinquents, and the Germans, Italians, and French the legitimates. It was necessary in making a selection of Gregorian Tones, to have a standard of appeal of some kind. I adopted that of Guidetti, as the only one that had any claim to authority, and *the one* which has so great a claim that Janssen of Mecklenburg (above referred to,) does not scruple to declare of the twenty-three, which I have on this account given in the Psalter, "elles doivent donc être regardées comme les intonations seules legitimes entre toutes celles usitées." The last three notes of the mediation referred to, were never intended to be sung to one syllable, only to the polysyllabic mediation. This was thought to be sufficiently indicated by treating the (b) as an appoggiatura. However a note to explain this is now added in the second edition, which is already in the press.



The other principal point to which I would allude, is respecting the harmonies of the Plain Song, a question so vexed that I think a somewhat milder judgment might have been reasonably expected upon them, (even though not in accordance with the writer's own views,) than is betrayed in the paragraph, "But the greatest blots in the book are some of the harmonies which are assigned to the Plain Song. . . . It is a mistake to make the last note of the bass a minor third below the Plain Song, even when that happens on the third of the mode . . . (down to) it would be such lugubrious harmonies as are to be found in the book before us." Now, though the reviewer speaks *ex cathedra* in delivering this dictum, yet as he does not support it by reference to any authority, till he can refer to a work of greater weight in such matters than C. C. Spencer's "Concise Explanation of the Church Modes," founded as it is on the more elaborate Glareanus, &c., the compiler of the S. P. C. K. Psalter feels but little disposed to defer to his superior knowledge. The harmony referred to (3rd Tone, 2nd ending,) is C. C. Spencer's own, as given in the "Parish Choir," vol. ii. p. 37.

If such as Morley be indicated by "the masters of the early vocal school," it must be remarked that Morley says himself, that his harmonies are "not the *true substance*, yet some shadow of the ancient *modi*." Accordingly we find him prefixing a sharp before G, to avoid the minor chord in the 4th Tone, 1st ending. Thus:



But this is clearly to vitiate the Phrygian mode in the melody itself, and I presume would not be advocated even by the reviewer.

Tone 3rd, 2nd ending, might have been harmonized on C for the last chord nearly as correctly as on E, but certainly not more so. As for such harmonies being "lugubrious"—of course they are more or less plaintive—but are lugubrious harmonies to be excluded from *all occasions* and *all seasons*? The jubilant are abundant, if there are others lugubrious.

These are the two principal points on which I felt myself called upon to offer some remark: some other points require but the most cursory notice. Thus it was the very difficulty of making "children who have but just learnt to read" understand the meaning of a musical bar, which suggested the use of the acute accent and hyphen, to mark accent and division, marks with which they were already familiar in their spelling-books and dictionaries for similar purposes; and the system has been found in *practice* to work so well, that application has been made to the Society for permission to use their copyright in the same. As to the two-note inflections, it is a misconception to consider them "converted into long by making a change of harmony two beats be-



*To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,—There is one sentence in my review of the S. P. C. K. Psalter which ought to be modified, namely, that in which I stated that Roman authorities were *unanimously* in favour of the simplest form of mediation of the 3rd Tone. I was thinking of the *Antiphonarium Romanum*, when I wrote that, and had forgotten that Guidetti differed from it so materially. However, it will be seen that Mr. Creswell is by no means entitled to reproach me for want of accuracy.

It is true that one or more editions of Guidetti give the mediation d c b a c for the ferial as well as the festal use of the 3rd Tone; but this is not the case with all. The late Mr. Dyce, in his Book of Common Prayer with Plain Tune, gives the tones from Guidetti's *Directorium* "without alteration," as he affirms; and there is no reason to doubt his accuracy. It is not certain what edition he followed; but as he refers to the original edition of 1582, it may be presumed that he had consulted it. According to his testimony, Guidetti gives the mediation above quoted for the festal use only, and d c b c for the ferial.

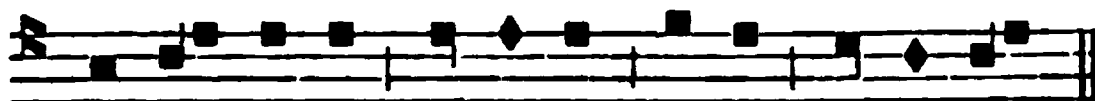
Mr. Creswell's statement that the mediation of five notes is the only one given by Janssen, is not quite correct; for, as I learn from a friend of ours, he gives the form—



Sic me - di - a - tur.

among "les variantes de la psalmodie," that is, national or diocesan varieties.

Mr. Creswell's simplicity in concluding that because Janssen wrote in French, therefore the use to which he gives the preference is the only one adopted throughout France, is not a little amusing. Query, does Mr. Creswell think that Mechlin is in France? If he does, it would hardly be a greater mistake than his idea that the simple form of the mediation of the 3rd Tone was peculiar to our country. It appears to be the only one assigned for either festival or ferial use in the *Antiphonarium Romanum*, since the time of Urban VIII. As to France, according to La Feillée, who professes to give both the authorized Roman, and the local uses throughout the country, there are only two exceptions to the general use of the form d c c c. These exceptions are that in the diocese of Vienne they use d c b c for both Canticles and Psalms, and that "à Sens les *Cantiques* du troisième mode ont une médiation particulière :



Be - ne - dic - tus Do - mi - nus De - us Is - ra - el."<sup>1</sup>

M. Clément, a modern French authority, in his *Nouvel Eucologe en Musique*, Paris, 1851, prints the 3rd Tone to several Psalms and

<sup>1</sup> Edition of Lyon, 1835, pp. 63, 65.

Canticles, but always with the simple mediation d c c c. I called the form d c b a c, "the German mediation," because its general use, as far as I am aware, is limited to the Teutonic races. Where it was invented, I do not pretend to say; but it is not likely to be nearly so ancient as the simple form. The course of change in art has always been from the simpler to the more ornate, not the contrary way, except where a violent reaction has occurred.

It is something to learn that Mr. Creswell did not intend the three notes b a c to be sung to one syllable; but if he means to drop the b and keep the a, as his words seem to imply, he should show what precedent he has for such a form.

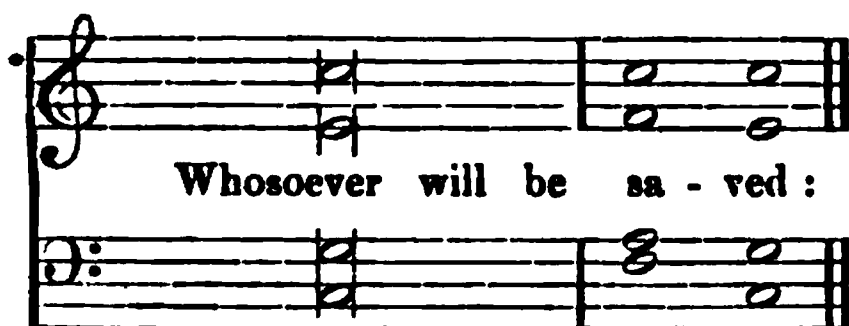
As to the harmonies, if Mr. Creswell thinks Mr. C. C. Spencer's opinion incomparably more valuable than mine, it is not for me to argue the question. But he should not attempt to father other people's crudities upon Mr. Spencer. Fortunately I was able to refer to the alleged place in the *Parish Choir*. I there found a harmony of the second ending of the 3rd Tone, the last three chords of which, and no more, are the same as in the harmony in question; that is to say, Mr. Creswell has attributed the whole of a harmony to Mr. Spencer, when only one quarter of it is his. Now, though I had rather hear the 'Tone sung in plain unison than with a harmony ending in that manner, it was the chords set to the *mediation* that induced me to pass so severe an opinion on that harmony; and with this setting of the mediation it does not appear that Mr. Spencer had anything more to do than I myself had.

I must put in a word for old Morley. Of course I do not advocate sharpening the g in the cadence of the 4th Tone. But neither do I admit that Morley is to be blamed for doing so. Circumstances have changed since his time. Modern ears do not object to a cadence upon a minor chord; but ears of the sixteenth century could hardly bear such a thing; therefore they either left out the minor third, or changed it into the major. We shall cease to wonder that they should not have tolerated a minor third in such a situation, if we consider that the minor chord is less natural than the major, and that it was not very long ago, then, since people had begun to recognize imperfect concords as being elements of harmony at all. But though there is no reason, now-a-days, why we should abstain from making a cadence upon a minor chord, I cannot go on with Mr. Spencer and allow the Plain Song in the upper part to form the minor third. Even modern musicians do not put the minor third in the upper part at a cadence, unless they wish to produce a specially gloomy effect: and extreme effects will not do in a chant, or any tune that is to be often repeated. Mr. Spencer's notion, that it is a duty, where possible, to make the bass end on the final of the mode, seems to be derived from modern music. There are so many cases, among the various endings of the 'Tones, in which this is impossible, that such a rule has no foundation to rest on. And the fact, that making the bass a minor third below the melody at the close very materially alters the effect of the chant from that which it would have if sung in pure unison, is an additional reason for not doing so.

With respect to the Tones with two-note mediations, I must beg

leave to say that whatever misconception exists between us is on Mr. Creswell's part. I never said that it was not allowable to make a change in the harmony before the inflection of the Plain Song ; but the book would have been worth more, if it could have been used with the simplest harmonies as easily as with those which its editor gives. It is clear enough what his motive was in the arrangement referred to, but it would have been a more skilful way of proceeding, if, instead of adapting the chants to his notation, he had adapted his notation to the chants.

Mr. Creswell's assertion respecting the Canterbury Tune is unaccountable, unless we suppose him to have been misled by some modernized copy of Boyce. Boyce's setting of the first half of the first verse (the only one which he inserts) is this ;



And Mr. Creswell's is this, if I can make out his notation :



One other topic remains, that of the inconvenient keys in which half of the Tones are set. People talk of "the legitimate seats of the Tones," assuming the truth of the two following propositions ; 1st, that S. Gregory, or whoever is the chief authority on the subject, did not intend them to be transposed ; 2nd, that the average pitch to which our instruments are tuned in these days is the same, or nearly so, as that of S. Gregory's time. The first of these propositions is very questionable, and the second probably far from the truth. It may be worth while to take this opportunity of discussing them a little. As to the first, we have indeed the dictum, "Septimus est juvenum." Whose saying it was, I cannot at present recall ; but, taken by itself, it would of course only express the local tradition which had come down to the writer ; and whatever it be worth, it meant that the 7th Tone was to be sung by alto voices, not that it should be attempted by trebles an octave above the alto pitch. But there is little need to argue in favour of transposing the Tones, because everybody, as far as my experience goes, admits the practice to some extent. Mr. Creswell and Mr. Chope agree in printing the Tones, for the most part, in what they call their proper or legitimate seat, yet the former transposes the 2nd Tone a fourth higher, and the latter transposes the 7th Tone

a minor third lower. However, granting for the present that the Tones should be sung at a certain fixed pitch, we next have to consider what that pitch is. There is no presumption whatever in favour of the present concert-pitch; for, as most musicians are aware, it is a semitone higher than the concert-pitch of fifty years ago, and a tone higher than that of a century ago. On the other hand, there is a strong presumption that the range of the human voice is not materially different from what it was in S. Gregory's time. Now one of the most striking facts about the music of that period is that their scale of notes extended from the one they called A, now represented by the note in the bottom space of the bass staff, to a<sup>1</sup> two octaves above. If we suppose that their pitch was nearly the same as ours, what could be their reason for beginning with that note? Had they no bass voices, or did they ignore the lowest notes of that voice? Either of these suppositions is in the highest degree improbable; but if we only suppose that their pitch was a tone or a minor third lower than ours, everything is accounted for; consequently there is reason to believe that their pitch was such. The dominant of the 3rd, 5th, and 8th Tones would be then about our B<sup>b</sup> or A, and consequently quite practicable as a reciting note for far the greater part of men's voices.

There are some points of less consequence in Mr. Creswell's letter which I pass over, as I can hardly suppose that you would wish this debate to occupy more space. I repeat that it is irksome to me to write so much against the book; but if Mr. Creswell will not be content with the praise I gladly bestowed upon it, he must take the consequence.

Yours, &c.

THE REVIEWER.

Jan. 22, 1866.

---

## M. REICHENSPERGER ON ART.

### TRANSLATION.

*Die Kunst Jedermanns Sache. Art, every man's affair.* By Dr. AUGUSTUS REICHENSPERGER. Frankfort-on-the-Maine. 1865.

WHEN, in the year 1834, my late friend Detmold wrote his "Introduction to Connaissanceurship; or, the Art of becoming a Connaissanceur in Three Hours," he proceeded upon this view, that the public was as yet ill provided with this connaissanceurship, that the deficiency was felt, and that he was doing a useful thing in teaching people, by means of a stock of appropriate phrases, provisionally at least to play with success the *part* of a connaissanceur, to *act* as if they understood something about art. The world has made progress since then in respect of connaissanceurship, as well as in everything else. The man who has in any degree kept pace with this "progress" no longer stands in need of any kind

of advice, in order that he may be able to pass a complete judgment upon every work of art. When he, in his character as a man of progress, pronounces the sentence, This picture, this building, &c., is bad, or, is good, there the matter may rest; and when a certain number of such men give vent to their opinion, it is the "vox populi," from which, in all justice, no appeal whatever is admissible.

This phenomenon, moreover, is very deeply founded, and consequently is by no means limited to the domain of art. It is closely connected, in my opinion, with the start which the periodical press has made in recent times. By means of it a certain degree of superior enlightenment has come upon the world, manifesting itself with regard to all departments of science and thought. Of course we are only speaking of the liberal or progressive journals; for the others are "behind the times," and therefore are not to be taken into account. The man who holds by a journal of this kind is enlightened on every subject treated of in it, or in the feuilleton attached to it: even the *Conversationslexikon*, which, a few years ago, was looked upon as an indispensable piece of furniture in every family laying claim to "education," is now no longer necessary. The question of the Holstein succession, for example, over which in former times the most skilful jurist had to rack his brains for years together, was to all newspaper correspondents, and consequently also to their readers, "as clear as sunshine" on the very first day. No suit is decided in any law-court, but the journalists at once constitute themselves the highest, the sovereign authority. As to what are commonly called politics, and ecclesiastical questions, this follows as a thing of course. In short, for everything there is a doctrine, all right and tight in a twinkling, from which anything further is easily deduced.

As regards art in particular, the newest "progress-doctrine" relative to it consists in a single and very simple dictum, and accordingly we have no great reason to wonder that it has spread so quickly. This dictum is as follows:—What pleases *you* is beautiful, and whatever is beautiful is art, provided that it is the work of one who calls himself an artist. In the case of all imitative art (*Bildwerk*) still less consideration, if that is possible, is required. The only question is, whether it is *natural*; and since every one with a pair of eyes in his head can at once determine that very easily, it clearly follows that every one is a connoisseur.

On these principles, then, art *would be* indeed every man's affair, and there would be nothing further to say on the subject. But the title of this essay is *not* meant to be taken in the sense above mentioned.

At the risk of greatly diminishing my circle of readers, I will here say out at once that I belong to the "men of gloom," who no more believe in progress-aesthetics than in progress-morals or progress-religion; that I accordingly do *not* hold that it depends on every man's taste what is good, true, and beautiful. Generally, I hold that mere progress is not sufficient, unless one is quite clear about the *whence* and the *whither*. It is well known that bodily disorders, among other things, can make "progress," as, for instance, dropsy, cancer, vertigo; and we are aware to what end such progress leads.



So, for my part, I think that, if people should go on treating art according to the tenor of the above-mentioned doctrine of progress, the thing would probably, before long, continue indeed to be talked of, but would, in substance, have altogether disappeared from among us.

But what, then, is to be understood by "a thing of art," or of proper, real art, in opposition to that of modern progress? Such a question, no doubt, the reader will ask, in reference to the preceding prophecy.

Art is rooted, not in individual likings, but in eternal laws, mirrored in the stream of the world's history. Its essence rests in the idea, not in the material; the latter serving only as means for the purpose of manifesting the idea. Long ago the great philosopher Plato, standing in the light of primitive revelation, pointed to the beautiful in art as a reflected beam of truth. But, what is truth? will next, perhaps, be asked; as Pilate asked that question in the presence of the God of Truth. Now-a-days, also, very many think that, on the strength of this question, they may wash their hands in innocence, and neglect to hear the answer which the world's history, and Christianity especially, gives. The tenor of this answer is, that God is the ever-living Fountain of all Truth, and that the spirit of man, created after His image, reflected it. Man, misusing the freedom proper to his nature, seduced by pride and self-seeking, fell away from his Creator, and was driven out of Paradise. But there remained with him the remembrance of his original state, and the longing for a restoration of it, consequent upon a reunion with his God. In common with all other striving after the ideal, ART also is the expression of this home-sickness, of a feeling of want for that harmony which, before the Fall, penetrated the earthly, and united it with the heavenly. Hence also we have an explanation of the fact, that among all nations, and in all times, art has grown up principally in the service of religion, and under her influence has ever produced her noblest and most beautiful fruits.

This indeed savours strongly of the Catechism, and consequently will be little pleasing, either to the large crowds who are for progress, or to the "philosophers" standing out from among them, who, beginning with primitive slime, make man develop himself out of the ape, with the destiny of enjoying life to the utmost of his powers, and then becoming manure,—nothing but manure, for other developements of matter. But I have been prudent enough to renounce beforehand all claim to their applause. Genuine art, sprung from eternal truth, and ever aiming towards it in return, is avowedly distinguished from that which bears on itself the stamp of the apish descent above alluded to, by reality, inward depth, and unity. She is further distinguished by bearing on her forehead the nobility of her lofty origin, a reflection of the supernatural, whether this be recognisable as faith, presentiment, freedom, poesy, longing, imagination, or whatever other name we may give to the emotions which have reference to things unseen.

It is the part of Christianity to *educate* men amid their voluntary co-operation, not to transform them suddenly, as by a stroke of magic; and thus also genuine Christian art developed itself forth from the

Catacombs, ever, as circumstances were favourable or unfavourable, adapting and suiting its form, now more, now less, to the new spirit.

But while, in the Christian dispensation, every individual is subject to a particular calling, which fits itself into the general plan, this is the case, in an infinitely greater degree, with nations: every one of them has, as it were, its peculiar gift to be offered upon the common altar. Architectural genius fell specially to the share of the Germanic race, and began to develop itself with innate vigour, under the fertilizing beams of Christianity, as soon as the various tribes had politically established themselves in fixed abodes. The most powerful tribe, the Frankish, led the van,<sup>1</sup> the others followed; and during the course of the thirteenth century Germanic architecture prevailed throughout the whole of western Christendom: regular, and at the same time plastic, it was an art-language with innumerable dialects branching from one parent stem. In like manner with architecture, painting had, under the influence and the protection of the Church, set up for herself an ideal, which she earnestly endeavoured to realize. Her labours aimed at the spiritualization of matter, at raising mankind above the allurements of the senses. But she did not, on that account, by any means constitute herself an enemy to the joys of life; on the contrary she elevated them, by helping to purify their sources. In fact, mediæval art is just as much characterized by stirring cheerfulness, as modern art is by tedious heaviness. At no time, either earlier or later, did humour—that salt which keeps art from corruption—more largely sparkle than during the Gothic period.

Triumph is too readily followed by presumption, and abundant wealth by abuse of it. As, now-a-days, many persons esteem change equivalent to progress, so, some centuries ago, when the style of art that had been devised was standing in full bloom, people thought that they ought to seek greater success in new paths. More than this: at that time, as now, it was considered to be progress, when men sought to retrace the worn-out tracks of extinct heathenism. People allowed themselves to a great extent to be misled by the assumption that heathen art could go hand in hand with Christian. They overlooked the facts, that their formations rest respectively upon fundamental views that are irreconcilable one with the other; that a decision must necessarily be come to about a definite point of aim and issue, if one would not be tossed to and fro like a ball, and pervert his powers to no profit, or even mischievously. Under the pretentious name “*Renaissance*,” (new birth,) the mongrel made her progress through the Christian nations, who, so long as they continued to live upon their old inherited substance, scarcely observed the apostasy. It is well known that, after the sun has set, its light and warmth continue for a considerable time to affect the atmosphere. The lower strata of the people showed themselves the most tenacious; but since the courts, the nobility, and the scholars—in short, all that laid claim to eminence and cultivation—paid allegiance to Grecian, Roman, and out-

<sup>1</sup> The assertion of some writers on art, that the Gothic style was a French invention, rests upon a confusion between that nation and the Franks, a truly Germanic race, who first caused the style, afterwards called Gothic, to bloom in the kingdom governed by, and named after, them.

landish art, or rather to a "classic" mishmash formed out of these elements and their own self-will, the people were destitute of intellectual guidance. They sank in indifference, and calmly looked on, while all that they had inherited, political constitution, freedom, rights, customs, literature and art, were swept away, piece by piece, by means of what people chose to call philosophy, science, and enlightenment; while caricatures of heathendom thrust themselves into the place of the most glorious creations of their own Past, and even into the sanctuary. The exhaustion by which the 8. Vitus' dance of the rococo time and the orgies of the revolution were followed, naturally introduced despotism; and that, at length, stimulated our nation again to self-consciousness and activity. But scarcely had a certain feeling of security returned, when people began also to relapse into the old routine. In the domain of Art, in particular, they again tried the antiquarian collecting-mania of the Renaissance, so obviously condemned by history, instead of awakening that national power which was ready at hand, though hidden, and linking it again to what had in former times proceeded from the inmost spirit of the nation. Even to the present day students of art are fed officially with such a brewing from all styles, and the result is knowledge without unity or a centre of gravity; while, as to creative power, the consequence is, if possible, still worse. One portion, who do not relish the Babylonian confusion of styles, but yet believe blindly in the phrase, as hollow as it is hackneyed, that "the genius of history admits of no retrogression," apply themselves in despair to the discovery of a brand-new "art of the future," to which "the musicians of the future" are already playing the overture.

Will this relaxation, which shows itself in so many symptoms of disorder, increase till it issues in complete dissolution? Is this weakness in all art to be considered as the beginning of the end of all artistic life? Not a few are inclined to answer Yes to these questions, and are already preparing themselves to pay allegiance to the *Machine*, whose claim to inherit the throne of art, as soon as it becomes vacant, seems to them quite "as clear as daylight." On the other hand, all those who do not assent to the doctrine of an inevitable fate, but rather believe that individuals, and nations composed of them, in like manner as they fall by their own fault, so also can rise again by their own power, and return out of the wrong paths they have taken,—all those, in short, who hold to the fundamental doctrines of Christianity,—will no more despair respecting the future of our native art, than respecting that of our native country in general. To them chiefly is addressed the following discussion of the question. In what manner, and by what means, can we return again to the course, which, in the province of which we are treating, leads to the right goal?

(*To be continued.*)

---

## THE CHAPTER-HOUSE, WESTMINSTER.

We need no apology for making a few remarks upon the beautiful chapter-house at Westminster, its history, and future prospects. For loveliness there was probably no more conspicuous building in the kingdom, if in Europe, when it was in its glory. All that art could do, both in its construction and decoration, was employed to the fullest possible extent. Whether we look to its sculpture, its proportions, the cleverness of its construction, or its mural and other decoration, we can scarcely point out better examples than what was to be seen here. Even what remains is so excellent, though, alas! sadly dilapidated, that we fairly dread any attempt at restoration, lest damage should be done to its precious fragments. In proportion this chapter-house has no superior; and if, as we possibly may, we except Lincoln, it was the earliest of the whole series, having been begun about the year 1250. This much is certain, that the windows were nearly finished in 1253. The chapter-house which most resembles it is that at Salisbury, which was in fact, to a great extent, copied from it, and is in certain of its features of a more advanced and ornate style. It would seem, however, that the Lincoln building, very similar in construction, having the same description of flying buttresses to support its walls, was commenced slightly earlier. That is a decagon of about the same diameter as the Westminster octagonal building. Its form is not so good as the other, for several reasons. The octagon gives much more idea of size, and being less cut up, affords opportunity for windows of much larger dimensions. In the Lincoln building the windows are couplets without tracery; at Westminster we have tracery of a very high order. These were as fine specimens of four-light windows as are to be found in any country. The only exception to this arrangement was over the portal, where the shortened window was of five lights, as may be seen from the sill which still remains. This was, doubtless, to avoid an unpleasant dwarfed appearance, that a four-light window cut short would have had. As might be expected, the Lincoln carvers have, as usual, displayed all their great powers in the enrichment of the capitals of the columns; whereas the majority of the Westminster shafts have capitals of comparative plainness. No one who takes the trouble to imagine what the "*capitulum incomparabile*" was when it was first built can think that Matthew Paris's description was at all exaggerated. Though less rich in carving than others, its interior must have been more effective, on account of its greater nobleness of proportion and splendour of coloured decoration.

It is hard for the uninitiated to understand from its present state the glowing accounts which Mr. Scott and others have given of the chapter-house. Nothing can well be more shameful: every window blocked up; the whole of the exterior so entirely defaced, as scarcely to leave a vestige of its former glory. Fortunately there is just enough to show that the exterior mouldings and ornaments were similar to the interior, and so the task of restoring, though apparently hopeless, will really be an easy matter. The interior has suffered less than the out-

side, miserable as is its present condition; but the very neglect with which it has been treated has here been an advantage. The Government, in whose hands it has been almost from its foundation, have simply let it go gradually to decay. What has been strong enough to last has been left alone; and so in certain parts we have in this building that which exists nowhere else. These destroyers did not even attempt to keep the place in repair; and so, instead of repaving the floor, as they probably would have done if they had acted in the spirit of the eighteenth century, they simply covered it up with wood-work, and left us one of the finest, if not the very finest, specimen of tile-work that is to be seen in this or any country. Whether we look to the design, drawing, or execution of this matchless work, it is in every way admirable. In saying this of course we do not make any comparison between this pavement and those formed of tesserae, or inlaid with precious marbles, porphyry, and the like. As a pictured floor executed in ceramic work, we know of nothing to equal this: unless as a matter of art, we except the excellent Chertsey pavement, now at South Kensington. Then, again, the neglect of the place was so absolute, that it has, happily, never been whitewashed; and so have been preserved some most extraordinary paintings, many of them still in excellent preservation, and of the highest interest in every way. Probably, when the filling up of the windows is taken out, many other original features will be shown. The window over the door, for example, was found by Mr. Scott to be blocked up with some of the original ribs of the roof which was destroyed. Much more information of a similar character is pretty sure to turn up; for the Government evidently did not take the trouble to clear away the *débris*, but used it up as much as possible in botching up the building.

Shamefully as the State has used this building, it is to State history that—after its position in the history of mediæval art—it owes its principal interest. Almost from its erection it was used for State purposes. Within twenty years from its birth it seems to have been used, at least occasionally, as the place of meeting for the House of Commons. In the year 1377 it appears to have been given up to the Crown to be used as a Commons' house, on condition, it is said, of keeping the building in repair. This latter point, however, does not appear to be known from any document. The authority for this assertion is Sir Christopher Wren. It would be very satisfactory if some documentary proofs could be found. At any rate, it is clear that the Crown from time to time did profess to undertake the repairs. The Commons met here till 1547, when S. Stephen's chapel was given up to them. After this it became a record office, and in the year 1703 Wren refused to erect a gallery in it. In 1705 he repaired it, but later it was delivered over to the tender mercies of the barbarian who reduced it to the wretched state it now is in. Instead of repairing the vaulting, it was taken down bodily, and a wooden ceiling substituted; and thus an extra chamber or loft was gained for the record people. The side walls had given way in some degree: Wren had noticed this, and attributed the fact to the curious flying buttresses,—a construction he held in great contempt, as being merely

fanciful, without beauty, and wanting in strength. Facts, however, seem against him; for the resistance of the buttresses is twice as great as would ever be required of them, and the wall that abuts on the building is certainly not in a better state than those which have the other support. The fault is probably more in the foundations. The mediæval artists, however, do not seem to have cared for this constructional feature, for in the Salisbury and subsequent chapter-houses the buttresses were attached to the walls. Scarcely anything has been done for the last hundred and fifty years.

When all the records were removed to Rolls Court, the building was of no further use to the Government. This being the case the question arose of what should be done to and with it. No man in his senses could fail to see that its present condition was a disgrace to the Government and country. But when the question arises as to the use to which it should be devoted and the amount of restoration it should undergo, the answer is not so easy. Nothing could better have shown the difficulty of satisfactory dealing with the case than the opinions expressed at the very influential meeting which took place at the instance of the Society of Antiquaries, with the Dean of Westminster in the chair. Mr. Cowper, the chief Commissioner, stated that he had no doubt that Government would undertake the matter, if a good reason could be given to the House of Commons for the outlay. Could the building be utilised? We certainly cannot entirely agree with any of the proposals made at the meeting. That of the Dean of S. Paul's to make it into a vestibule for a Campo Santo is scarcely feasible. Where could this Campo Santo possibly be? He should have shown by a plan how the thing could be done if desirable. Of course it would be in the highest degree objectionable to admit anything like monuments of any sort inside the chapter-house. Such a restoration as that would be worse than leaving it as it is. For nothing of the kind could take place without interfering with some of the little old work which still remains. A contemporary has actually recommended that nothing should be done but put the place into good repair. The terrible damage that has been done by restoration, that is being done at the present moment, is naturally beginning to indispose many thoughtful lovers of art to encourage further restoration of our ancient monuments. It is urged that we have already other buildings of a similar character which have been restored, and so that this fragment of art as it were will really serve the purposes of education better as it is than if placed alongside with twice its bulk of modern imitation. Though there is no doubt that there is much good sense in all this, yet in the present instance we cannot agree with it; we cannot believe it right to leave so splendid a specimen of architecture, merely as an instructive fragment to the comparatively few specially educated persons who could understand and value it in its present condition. The comparison between a building like this and a silver shrine or vessel is scarcely a fair one. S. Monagan's shrine smartened up and restored by Elkington would be an outrage to good taste, because the new work would call off the attention from the old, and would misinform the unlearned as well as offend the skilled. The same would not to any considerable extent be the case in such a building as the



chapter-house, certainly not in this one. On the contrary, the public, to enjoy the beauty of what remains, must have what has gone replaced. It is by no means impossible that some of the old work built up in the windows, &c., may be used again. Besides this, though it is certainly true that there are other similar buildings, yet there is no other which is in all respects so beautiful and interesting. Still with this simply archæological view of the question advocated above we agree thus far. Any restoration that sacrifices unnecessarily a single foot of original work, or in any way spoils or tampers with the old work, will be strongly reprehensible. Any attempt to make a smart new building of the chapter-house will be worse than simply leaving the place alone. As it is it certainly is a most instructive specimen of thirteenth century English work in its highest perfection, and the greatest possible care must be exercised in retaining every bit that now exists. No longing after neatness and uniformity must be allowed to stand in the way of the most absolute conservatism. On no account, for example, must anything be done to the wall paintings except simply with a view to their *preservation*. Great care must be taken to protect them from damage, whether from violence or damp while the work is going on. Any damage to them would not be compensated by a restoration of the other work however satisfactory.

This point brings us to the question of polychrome, which as it appears to us will be the most difficult problem to be solved. It will be a great mistake if we allow the glare of new colour to destroy the harmony of the old. In this particular instance any large amount of colour, except of a constructional character, is certainly to be deprecated. No one has ever advocated the fullest use of polychrome more than ourselves. At the same time we cannot shut our eyes to the fact that very much indeed of the polychromatic decoration that has hitherto been executed has failed to enlist the public at large on its side, and what is worse, that it has not at all satisfied the requirements of those who through study and natural taste are competent to pass judgment on such matters. The reason is not far to seek. The Greeks painted their best statuary, but they did not employ common house decorators to do it. In some of the most sumptuous restorations of coloured work, in cases where there were the amplest possible authorities to work from, the result has been too often all but positive failure through decorators being employed who were not artists, not even fair judges of colour, so that instead of some of the tender delicate colours of the middle ages, put on with tempera, we have flaunting imitations in oil. If the colouring applied to sculpture be not done by artists as good as the sculptors themselves, harm instead of good is done to the art of the work.

While speaking upon this part of the subject we must not pass over the other important description of decoration. It is to be hoped that there will be no hurry in deciding either the subjects or execution of the stained glass: the state of this particular manufacture—for at present it is no more—is not such as to warrant haste in the matter. We can scarcely do harm by waiting, and may possibly do good. In this building the stained glass will be so striking a feature, there being such a great quantity of window-space, that upon the success of its exe-



cution to a considerable extent will depend the success of the whole restoration. As there is so much valuable wall-painting, there can scarcely be a doubt that much of this glass should be grisaille, so as not to interfere with the pictures on the walls below, nor to exclude the light too much.

In conclusion, we cannot imagine that Government or the nation at large will require any other reason for granting at least a handsome subsidy to restore this unrivalled edifice to somewhat of its original splendour, than the fact of its great excellence as an example of English art, and its still greater interest as the house in which so much that is most important in the history of England was enacted: as being almost the most interesting corner of the most interesting pile in the kingdom. To Westminster Abbey all Englishmen wherever scattered over the world look with affection and reverence as so intimately connected with the Church and State of England, as an embodiment, as it were, of that idea which is so dear to the minds of most of our race. The Government can scarcely hesitate to give back to the dean and chapter that part of their abbey which is of no further use to the crown, and if they feel that it would be too much for them to undertake the entire restoration themselves, there is no doubt that aided by a liberal subsidy from the House of Commons the public would gladly subscribe what further sums might be necessary.

---

### S. BARTHOLOMEW THE GREAT, SMITHFIELD.

SOME months have elapsed since we last noticed this restoration, which has in the meantime been making gradual progress. A great deal of difficult and anxious work of a constructional kind has been completed without accident; a subject of no little congratulation, considering the insecure state of several parts of the fabric, and the extensive repairs required, before it could be regarded as once more firm and substantial.

Those who are either acquainted with the building from personal inspection, or have followed the notices we have from time to time given in these pages of its deplorable condition, will be aware of the dreadfully weak points it presented. We have mentioned that two of the cylindrical piers had been sliced away to half their thickness, and two others girt with iron bands to hold the yielding masonry together. Unstable and dangerous as these pillars had been rendered, one almost trembled to see them entirely removed from beneath the ponderous superstructure they had sturdily upheld for seven long eventful centuries. But the hazardous task was imperative, and was boldly undertaken; the comparatively uninjured capitals and adjoining stonework were strongly shored, and one by one three of the four most damaged pillars were taken away, and substitutes on sound concrete foundations built in their room. The fourth pier was that with which Prior Rahere's monument had been incorporated; and owing to this circumstance, a different method of proceeding became necessary.

The mutilated shell of ashlar was therefore emptied of its exposed core of rubble ; and the interior, and the defective surface were then built up solidly together, and bonded with what remained of the original shaft. These critical works were carried out so carefully and ably, that no material disturbance was produced in the superincumbent masonry ; and now, the restored colonnade of fourteen Norman piers again sweeps round uninterruptedly from transept to transept, and gives good promise of stability for generations to come.

A still more hazardous work is all but completed in the north aisle. Here the outward thrust of heavy vaulting, aided by the injudicious erection of a school-house and schoolmaster's residence above, and by the reckless burrowing for purposes of interment at the foundation of the church-wall beneath, had caused the latter to bulge some inches from the perpendicular. The vault had in consequence become cracked and loosened in all directions, and was in imminent danger of falling. It was the wall of this aisle, it will be recollected, which unexpectedly proved on examination to have been pierced with a series of Third-Pointed arches, opening as was supposed into a destroyed chantry. Still later, an original circular-headed arch was discovered on removing the plaister of a more eastward bay ; its destination may have been to give access to a sacristy ; at any rate, to this purpose it is intended in future to be devoted. But, to return, the crumbling vault was removed from a great part of the north aisle ; the leaning wall was detached from the building above ; and (while the latter was supported on timber props) was brought up by powerful screws, as nearly as possible to its proper position. A thick additional wall was then built along the exterior, to act as a general buttress, being hollowed internally into a window-recess opposite each arched aperture, with which the original wall had been pierced. This mode of treatment, preserving and displaying the chantry-arches, was perhaps the best which could have been devised, at once for internal effect, and as a remedy for the threatening condition of the entire aisle. It is to be regretted that one bay is, for some unaccountable reason, still left in its previous state of impending ruin. We should add, that the floor of the triforium school will in future rest upon the church walls alone, not as before in part upon the aisle-vault. The latter, which was of plain plaistered rubble, will be reproduced in the same quadripartite form in concrete.

We have yet to describe the way in which another difficult work (and indeed in some respects the chief feature of the restoration) has been dealt with. It will be borne in mind that the semi-circular Norman apse had been cut off from the greater part of the choir, by a partition wall dating apparently from the fifteenth century. Immediately to the rear of this wall at the triforium stage, and consequently over the truncated apse, extended a portion of some adjoining premises used as a manufactory. The restoration of the apse could only be accomplished, subject to the condition of non-interference with this encroachment ; for persevering attempts to come to a more favourable understanding with the owners of the property had failed. It only remained then to grapple with the circumstances as they stood, and make the best of them ; so as, at least, to reinstate the terminal por-

tion of the arcade. With this object, a brick arch, braced by tie-girders, and resting on cast-iron supports, was constructed beneath the upper part of the eastern wall: the lower part was then pulled down, and the long-hidden apse was once more brought into view. Two pillars required to be rebuilt; and, there being fortunately just sufficient space beneath the manufactory-floor, the arcade was completed at its full height. The beauty of the curvilinear range of columns and arches is unquestionable; equally certain is the obtrusive ugliness of the projection over them; and we can only hope that the contrast may ere long appeal with happier success than hitherto to the better feelings of the neighbouring proprietor, and lead to the abolition of a disfigurement so much to be regretted.

The floor of the church is now being laid with concrete, preparatory to being paved with Staffordshire tiles in the intervals between the gravestones, which are to be replaced in their original position.

We regard with some anxiety the ultimate arrangement of the chancel levels, which as at present proposed would be far from satisfactory. It is stated that two steps are to be placed at the entrance of the portion of choir intended to be reserved as chancel; and that with this exception the whole remaining area, including the sanctuary, is to be at one undeviating level. This will never do; and the distinguished architects concerned really must not, for their own reputation's sake, sanction such an obsolete and faulty ritual-treatment of the space in question. It will no doubt require good management in this case to obtain due elevation for the altar; since owing to the pier-bases throughout the church being low, and being continued on the same plane around the apse, there is a difficulty in effecting that object, without burying these bases anew beneath the rising pavement. The most advantageous plan—certainly much preferable to that just mentioned—would seem to be as follows:—to allow only a single low step extending right across the choir at the entrance of the intended chancel, one more of similar extent at the verge of the sanctuary; and to place the altar itself a little in advance on a well-raised platform of three or more steps returned eastward, in the manner of a footpace, but kept clear of the columns behind. A light ornamental hand-rail might conveniently be provided on each side of the altar, (and passing in its rear,) to afford the protection from accident, which a reredos usually gives at this situation. In the way just described, quite sufficient elevation would be obtained for the altar, without raising the pavement in actual juxtaposition with the columns, above the level of their plinths; and we trust a suggestion may be adopted, which reconciles two essential requirements unobjectionably.

The fitting of the apse with parclose screens will deserve careful consideration. It would be a mistake to sacrifice in any degree the effect attainable within the chancel, with the object of enhancing that in the encircling aisle beyond; since in the present instance, the latter can never serve any better purpose than that of a mere passage of communication. Hence we would urge, that any screen-work, designed to enclose the chancel and altar-precinct, should be carried continuously round, altogether externally to the columns; and not simply extend from pier to pier in the usual mode.

We cannot refrain from hinting to those who have the advancement of this good work at heart, and are engaged in its superintendence, that the early cleansing of the masonry from its varied coatings of whitewash and dirt would perhaps, just now, tend more than anything else, to enlist the sympathy of visitors in their undertaking, and to replenish the subscription list.

In conclusion, we gladly congratulate the architects upon the able manner in which the grave difficulties they have had to encounter have thus far been surmounted; and upon the careful and intelligent carrying out of their directions by those immediately employed.

---

### S. JOHN'S COLLEGE CHAPEL, HURSTPIERPOINT.

ALTHOUGH we are not yet able, as we hoped, to present an illustration of the Chapel of S. John's College, Hurstpierpoint, which was so solemnly opened by the Bishop of Chichester last autumn, we will not any longer delay our description of the building. As any one who has taken an interest in Mr. Woodard's great trilogy of colleges must be aware, S. John's Middle School has hitherto been carried on without a permanent chapel, the hall-crypt, with a temporary apse *sub dio* at its east end for the altar, having hitherto formed the substitute. Carpenter had indeed prepared some sketches for one, but nothing was done. At last, on the 17th day of September, 1861, the north-east corner-stone was laid by the Provost of S. Nicolas College of a permanent chapel by Mr. Slater and Mr. H. Carpenter.

The new chapel is on the south side of the upper quadrangle adjoining the east wall of the hall, and extending eastwards beyond the line of the court. The work has so far sped that the chapel proper is structurally complete; though the antechapel and tower are not yet commenced, and of course, till they are built, both college and chapel are deficient in their crowning feature. The internal length of the part already built is 121 feet, the width 37 feet, the height to the cornice 40 feet, and to the ridge 72 feet. The antechapel and transept, (for the Merton idea is to be followed,) will be 85 feet wide, and the tower 120 feet high. The material used for the external facing is flint, and the windows, dressings to buttresses, &c., are all of Caen stone. This is we believe the longest choir yet completed since the revival, and has the good fortune to be very successful in its proportions, and to look larger than it really is. It has a square end, being of pure English Gothic. Our chief regret is that it has not a groined, or even a waggon roof. The building is divided into seven bays, each of which, (except at one part where the chapel abuts against the end wall of the east side of the court,) has a large window of three lights with geometrical tracery of varied forms in each, the nave arches inside being richly moulded, and supported by shafts with capitals and bases. Between each window, and on a line with the springing of the arch, is a stone corbel, bearing a wooden octagonal column

from which the moulded arched rib of the roof springs. The east window is of seven lights, with richly moulded external and internal arches, and elaborate geometrical tracery, the sill being placed 20 feet from the floor level. Between each of the side windows and against the east wall are massive buttresses. The roof is of a high pitch covered with brown tiles with an ornamental cresting. The estimated capacity is for a congregation of more than 400, the seats being ranged on three levels, stallwise, in the four western bays, with a central passage 10 feet wide. This width is not sufficient for architectural grandeur, but a big boys' school has somehow to be packed. On the uppermost range the stalls for the fellows will be placed when the permanent fittings are in, the return stalls against the west wall being for the provost, vice-provost, head master, chaplain, and the fellows of the mother house, S. Nicolas' College. The bishop's seat, as visitor, stands at the east end of the stalls on the north side. At present there are only temporary deal seats and stalls, but these in time are to give place to richly carved stalls of oak. The three eastern bays are occupied with the lofty sanctuary, which rises by fourteen steps, disposed on three flights to the altar; of which the four which form the uppermost flight return against the east wall on each side of the altar, and are indeed the footpace. The great elevation thus given to the altar is very impressive and religious in itself, and in conformity with the height and width of the chapel. Little indeed has yet been done beside the sanctuary, to fit up the building: stalls, pulpit, pavement, painted glass, polychromatic decorations, organ, and lights, all are still deficient. The reredos is partly put up, the carvers being Messrs. Poole. It is intended ultimately to cover the lower part of the side and east walls of the sanctuary with an arcaded composition, including life-size sculptures by Mr. Forsyth, representing the principal events in the life of S. John from his calling to the Revelation in Patmos. The portion at present undertaken is that which may be called the retable proper, immediately over, and just projecting beyond, the altar on either side. It consists of three large cusped and pedimented arches, each enclosing a group, and resting on columns of various coloured marbles, flanked by lofty pinnacles and niches also decorated with marble shafts. The subjects introduced are, the Crucifixion in the centre, the Agony in the Garden, and S. John at the Sepulchre of our Lord. In the niches of the pinnacles will be figures of the Apostles, and on the central canopy the four Evangelists, with a sitting figure of our Lord in majesty, are to be placed. The lower part, or dado, of the reredos will have on each side of the altar four niches with figures of the four great prophets, and Moses, David, Solomon, and Ezra. The sculpture will be in Caen stone; the material of the other portion of the reredos being alabaster with columns and inlayings of various marbles. The permanent organ, which is to be a large instrument, will be placed against the blank bays on the south side. Messrs. Jackson and Shaw, of London, are the builders of the foundations, and Mr. J. Fabian, of Brighton, of the carcase. It is now in contemplation to fill the east window with stained glass from Messrs. Clayton and Bell's designs. The subject will occupy the whole opening,

and will represent the Adoration of the Lamb, the *motif* being founded upon Van Eyck's famous picture at Ghent.

We have described this building fully, because, with the exception of that of Wellington College, it is the first large chapel of satisfactory design which has been constructed for any college of modern foundation. That of Trinity College, Glenalmond, is large, but not satisfactory, and that at Marlborough poor; that of S. Augustine's, Canterbury, satisfactory but not large, the reconstruction of the choir of the great abbey church having all along been the ultimate, however long deferred, ambition of its founders. The collegiate church at Cumbrae is but small with all its merits. Radley and S. Columba, like Lancing, have only temporary chapels; while S. Andrew's, Bradfield, worships in the stately parish church.

---

### NEW CHURCHES BY M. CUYPERS.

WE have been favoured with a series of illustrations of some of the new churches which M. Cuypers is building in Holland for the Roman Communion, showing the activity of that body and the resources of the architect, who has lately settled at Amsterdam. We will first take the most important of the series, a building of minster-like dimensions at Breda—the parish church of S. Barbara. The plan shows a western narthecal mass with central vestibule and two flanking towers, a nave of six bays with double aisles on either side, the additional breadth compared with the narthex being ingeniously masked by three-quarter-circle chapels jutting out north-west and south-west from the angles; transepts projecting a bay beyond the line of the aisle walls; a square central lantern, an eastern limb, also double-aisles of three bays, a main curved apse of nine bays (the first pair being on the straight line,) a secondary apse at the end of the outer aisle to the south (the aisles being otherwise square-ended,) and a mass of sacristies to the east of the north aisle. Externally the west end exhibits on the ground story a very lofty and projecting pedimented central porch, overhanging a double door raised on steps with trumeau, square-headed and carved tympanum, flanked by two smaller single doors entering the ground chambers of the towers. The west window is an octofoiled trefoiled rose, with a large foliated eye of Lincoln type, under a shallow recessed arch with a circular head ranging with the window. At the spring of the gable projects the horizontal gallery of which foreigners are so fond, and a two-light window apparently blank fills up the gable. Long two-light windows occupy the second story of the towers. The third story is thrown up well above the roof,—but by a caprice which we cannot commend is different in the two towers. That to the north has a large three-light belfry window rising into the gable of a German-set octagonal broach of stone, while the southern one has a story nearly as high as the apex of the gables in the other tower,—*pro tanto* of course shortening the spire at the



bottom. This is divided between two long belfry lancets below, and a clock-face panel above, while the spire—not a broach on this side—is flanked by four dumpy turrets. If a clock were demanded, the demand should have been otherwise met. The central steeple is a very massive square tower with large plate-traceted four-light windows gabling up and carrying a wide octagonal broach, the gables panelled with a blank quintuplet. The aisle windows throughout are single lancets, and are surmounted in the same plane, (as at Westminster) by those of the triforium, which are in alternate bays, two coupled sex-foil roses, and one larger octofoil rose—both uncusped. The clerestory all through is an uncusped octofoil rose in each bay. The apse is lighted in each bay by a very long lancet. The north transept window,—the only one of which we have the design,—is a composition of four equal lancets surmounted by a rose like that at the west end.

Internally the pillars are clustered of eight rounded shafts rising up in the nave side into vaulting shafts, and laterally carrying the arches. The photograph (reduced from the architect's drawing) does not sufficiently indicate the details of the capitals. The vaulting is quadripartite throughout. The principal feature of the interior is the very lofty and bold triforium, evidently intended for congregational use, composed in each bay of a single arch, equal in breadth and height to the main arcade. This is returned at the west end by a subvaulted gallery, two arches wide, which roofs over not only the narthex, but the ground-floor of the first bay proper. M. Cuypers makes a similar use of the triforium in the church of Amsterdam, where, indeed, he superposes a second one. We have never been averse to the idea of congregational triforia in town churches, and should be glad to see how the experiment succeeds.

The ritual arrangements show, in the first place, a very lofty wooden roodscreen, of three arches, with the rood and attendant figures, across the second pillars from the east—i.e., a bay eastward of the crossing. There are also parclooses shown, but, strange to say, the bay eastward of the screen stands empty, while five stalls on either side are shown in the bay beyond. The apsidal sanctuary rises on three steps, and the high altar on a footpace of three more, flanked by three wooden sedilia to the south and a credence to the north. There are four more altars at the ends of the aisles, of which the innermost on either side is respectively surmounted by a five-light window and a quintuplet; a blank wall and an apse forming the termination of the internal aisles. The pulpit stands against the north-east pier of the lantern, which, we ought to have said, is open to the height of the tower, and groined. The angle chapels at the west end of the nave are respectively employed as baptistery and mortuary chapels. When finished the building will undoubtedly exhibit much power and grandeur. The composition seems to exhibit a study of German and English rather than of French forms.

The church at Vechel is cruciform, with nave and aisles of six, and an eastern limb of three bays, with a three-sided apse, and a corona of projecting eastern chapels. There is a western steeple, marked by an



octagonal gabled belfry story, from which the spire springs, flanked by tall pinnacles. There is a small central *flèche*. The windows are generally long and narrow two-light Middle-Pointed, a rose occurring in the transept.

S. Catherine, Eindhoven, is also cruciform, with bold flying buttresses—a feature wanting at Vechel. The nave is of four bays, and there are two western steeples besides the *flèche*. The clerestory is of two unfoliated lights, with a large octofoil rose in the head, the lower windows of the apsidal chapels being lancets, and of the nave two-light Middle-Pointed. We should imagine this to be a bold and successful design, and superior to the previous one.

Eilendorf is cruciform, with a steeple of an experimental design to the south of the western bay of the nave. S. Peter, Sittard, also cruciform, has a bold and well-proportioned western steeple; while at Doetinchem this feature is central, as it also is in the more important parish church of S. Dominic at Alkmaar.

M. Cuypers is an original composer, and he is clearly not enamoured of the wire-drawn forms into which German Gothic is apt to run; while at the same time he is no copyist of Early French. We should advise him to make himself acquainted with the richer types of English Early and Middle-Pointed. Our steeples would be especially worthy of his attention, for in the flat country over which his churches are built the spire becomes almost an artistic necessity.

---

## WALCOTT'S CATHEDRALIA.

*Cathedralia; a Constitutional History of Cathedrals of the Western Church. Being an account of the various Dignities, Offices, and Ministries of their Members. By MACKENZIE E. C. WALCOTT, B.D. (Masters.)*

THIS volume, which has already appeared in successive instalments in the pages of a contemporary, is a valuable addition to our literature. There are few more diligent or expert antiquaries than Mr. Walcott; and the present compilation has been evidently a labour of love to him. Nor can we complain, as in the case of some other works of his has been necessary, of a want of arrangement in this treatise; though even here his prodigious accumulation of matter might often have been better digested and generalized. There can be no doubt that the present book will be resorted to as a treasury of facts by all who take an interest in the past history or the present condition of cathedral establishments.

Mr. Walcott begins with an interesting description of the idea, or type, of a cathedral as understood in Western Christendom. We observe that he remarks in one place that the practice of having secular canons living apart is expressly termed the "English mode"—most

Anglorum—by William of Malmesbury, speaking of Exeter cathedral. Next we have a general sketch of the members of a cathedral—the bishop, the *personæ* or dignitaries, the archdeacons, canons and vicars—varied, according to circumstances in different places and different times. The comparison of the several foundations of our more famous English churches, and of still more famous continental churches, is often very curious indeed. Then follows a series of chapters on the several dignitaries and officials of a cathedral taken separately. The bishop, the dean, the precentor, the chancellor, the treasurer, the archdeacon, the sub-dean, the prælector, the penitentiary, and the sub-chanter of canons, are all noticed in turn. An account is given in each case of the duties of the post, the method of election, the remuneration, the fines for non-attendance, &c. Next we have a section on the “chapter.” What is Mr. Walcott’s authority for the statement which he makes in this section that an English canon “now” ought to wear a broad scarf instead of the narrow stole? Some of the forms here quoted for the installation of prebendaries or other dignitaries in different cathedral churches are full of interest. But the mind is oppressed by the multitude of details here heaped together. Marginal notes would be a great service in a work of this kind. Index, unfortunately, there is none.

The collections respecting the inferior officers of cathedral-establishments are almost more curious, as they are certainly more novel. For instance, there was a “sackbuteer” and a “corneteer” attached to the Canterbury choir by the Laudian statutes. These postes are now obsolete: and their salaries are divided among the lay-clerks. It is probably somewhat to be regretted that orchestral music has been so universally discarded in favour of the organ; and it may be questioned whether the suppression of the village orchestras has not been too sweeping. There are signs, however, that the organ will no longer be allowed to monopolize the instrumental music in our churches. Our present number records the presence of the band of a volunteer regiment at the ceremony of the Benediction of a bell by the Bishop of Salisbury at Sherborne. Orchestral music has never been quite abandoned in the Chapels Royal; and at the annual service of the Sons of the Clergy a full orchestra used, till lately at least, to be employed in S. Paul’s cathedral for the Dettingen Te Deum. Perhaps the performance of oratorios in certain cathedrals has helped to keep up the tradition. A harp has often been used in the London church of S. Andrew, Wells Street, to supplement the organ; and, following that good example, trumpets have lately been used at Westminster Abbey at the Special Evening Services. We hear also that two harps were introduced in the Abbey on the feast of the Conversion of S. Paul, in the present year, both at the Morning and the Evening Service. These facts add a special interest to the circumstance, that as late as 1637 there were seven choir-boys at Hereford who were “required to play the lyre and harp.” Mr. Walcott adds the information, that “in 1635 there were various instruments used in the choir at Lincoln,” and that “musicians were employed at Durham in the time of Cosin and of Lord Crewe.” This curious volume is concluded with some severe but just observations on

the spoliation of cathedrals which has been witnessed by our own generation. We make two extracts, without pledging ourselves to full agreement with the writer, in order to give our readers a notion of the extraordinary research which Mr. Walcott has shown in this compilation. The first concerns the matter of choral vestments; the second explains the functions of the *rectores chori*, of whom mention is so often made in the rubrics of the Sarum Service Books, and the need of whom is so often conspicuous in modern choirs.

"As some misapprehension exists on the subject, I may mention that the distinctive habits of the canons of cathedrals consisted of three dresses, almuce, cope, and surplice. The almuce or amess, a hood of grey fur, originally of a similar form to the stole, and worn like it in England; but occasionally on the head or over the arm. It was, probably, introduced about the thirteenth century, and in the fifteenth century a cape with pendants, also of fur, was added to it. The vicars wore an amess of Calabrian fur, or of a black material. (Bayfius de re vest. c. xvi.) The word has been derived from *elemosyna*; *alden mutsen*, the old cap; and *amiciendo*. The birret (whence the birretta) was a hood for the head of red fur (*rupper*.) The mitre-shaped end of the almuce has by some writers been suggested as the origin of the mitre worn by certain canons. 2. The cope (*cappa*), a dress worn over the rochet, semicircular, worn like a cloak, and fastened across the chest with a brooch (*morsus*.) Behind it was a hood (*caputium*), which in the fourteenth century was simply an ornamental appendage, the almuce superseding its use. The ordinary choral cope in England was black; the processional or precious cope was of the colour of the festival, with orphreys or embroidered edges, whence the term ' *festa in cappis.*' Copes are still preserved at Durham, Ely, Westminster, and Carlisle. In 1197, at Chichester, the cope was to be sufficiently open in front, and without collars. 3. In England, the surplice, as at Burges (Ceccop. ii. 304) and Vienne (Le Lievre, stat. c. xxvi.;) but in foreign churches often a mozzetta, or rochet, was worn. Canons regular only in this country wore the rochet. The surplice, with deep hanging sleeves and closed in front, without girdle or apparel, was worn over a fur pelisse or tunic; hence its name, *superpellicem*, *sobrepellis*, &c., which is not earlier than the eleventh century in England. It occurs first in the laws of Edward the Confessor (*de Latron. c. xxxi.*) It corresponds with the *subucula* or *subumblem* [?] of King Edgar's reign. Lyndwood says the rochet was worn by the clerk assisting the priest. (Prov. 252.) The rochet, said to be derived from the German '*rock*,' or the French word '*richa*,' common at Avignon when the Popes resided there, was formerly called '*linea*,' or '*camisia Romana*,' and was like a diminished albe, with tight sleeves, or mere apertures for the arms (Lyndw. 252,) resembling the *mantillettum*. (Cær. Episc. l. i. c. 1.) Chaucer uses the word '*rockette*.' The canons, when celebrating, originally wore the same dress as bishops, a trace of which may be found in the mitres still worn by those of Lucca, Naples, and other places. (Ceccop. i. tit. vii.)"—P. 149.

"*Rectors of the Choir* (as Hincmar says, *præcentores qui chorum utrinque regunt sunt duces*), at Exeter, noted the absence or irregularity of the vicars, and delated them to the president of chapter and clerks of exchequer. On all the great festivals the præcentor in person ruled the choir. The rectors walked to and fro on either side of the choir, with rectors' staves in their hands to mark the time of the chant. At York they wore copes, and delated vicars who did not sing. At Lincoln they sang with the præcentor at the bench in the choir. (Wilkins, i. 537.) At Exeter (MS. Harl. 1027) they had faldstools covered with leather, and carried staves of ivory and boxwood, as apparently they did at S. Paul's. At Lichfield they wore silk copes in choir always, precious copes on Christmas-day, white at Easter, red on certain feasts, and

embroidered or changeable on some other days, at the sacristan's direction. The choir was ruled on Sundays, doubles, and nine lections, and other principal feasts. The rectors were weekly punctatores. (MS. Rawlinson, fo. 4.) On the doubles they were four, the two principals being chaplains, the others secondaries, deacons, or subdeacons. On the greater doubles the præcentor appointed two vicars of the dignitaries as principals; on simple feasts the hebdomadary, who was tabled on the Sunday table, ruled the choir, and on ordinary days the secondaries acted. All clerks and rectors ministering wore surplices, but not rochets under their copes; the rectors observed that the choristers behaved properly. The *rectores chori* are the Spanish *præcentores sceptrigeri*. (Villanueva, ii. 25.) In collegiate churches, as Chester-le-Street and Astley, the dean acted as rector chori, there being no præcentor. At Chichester two of the *calabre amyces* were high rectors in principal feasts, with two of the priests' stalls as second rectors; on lesser feasts two of the priests' stalls were high rectors, and two *de secunda forma*, second rectors: the rectors' course of the latter to last two weeks alternately. The substitute who 'bore the cope' for one in course to the rector received a Venite loaf, which was forfeited by the absentee. At Hereford they began the office and Kyrie in the mass. At Wells, 1298, they forfeited their day's wages if they did not know the hymns and intonation of the Psalms. (MS. Harl. 1682, fo. 7, b.) On greater doubles at Salisbury, 1305, there were present a principal rector, with his collateral, and a secondary rector chori, with his collateral. They wore white copes at Easter time, on the Feast of Annunciation, Michaelmas, S. John Evang., and the dedication of the church; red on all Sundays except at Easter-tide, and on all feasts of Apostles and Evangelists out of that season, and on festivals of confessors gold-coloured (*croceis*) and of silk. The major canons wore black copes and surplices, but on feasts which had solemn procession—Christmas, Epiphany, Purification, Easter, Ascension, Pentecost, Trinity, All Saints, the dedication of the church, and major doubles occurring on Sundays—all wore silk copes in procession, and until the Agnus Dei at mass. At the Gloria in Excelsis on Easter Eve the clerks put off their black copes, and appeared only in surplices. Black copes were used by all but the *rectores chori* when the choir was ruled. The rector chori was to learn from the cantor, as at other times, especially on principal Sundays and simple feasts, when the choir was ruled, the 'antiphon, intonation, and difference of the Psalms.' The choir was set for alternate weeks, it being considered to be successively the dean's and the chanter's choir. (Rawlinson, MS. A. 371; MS. Harl. 1001, fo. 121, b.) By the Statutes of Bishop Roger, 1305, the persons and canons were to have *almicias de minuto vario interius et exterius de griseo* (Tanner MS. 327, fo. 24, b,) while vicars were to have black copes reaching to the heels, and surplices of the same length as the copes. (1278, fo. 99.) At Exeter, 1268, canons, vicars, and clerks were to have only black *almuces*, and not of green or red sendal; but canons might wear *almucias duplicatas*, and vicars black *almuces*, of a *grisoformaria* material. At Salisbury the choir was ruled every Sunday and double feast, and feast of lections; from the first vespers of Christmas to the octave of Epiphany; on its octave and vigil when not falling on a Sunday; through the weeks of Easter and Pentecost, and on certain feasts falling in Easter time, viz., S. Mark, SS. Philip and James, S. Barnabas, &c.; in the octave of the Ascension, the octave of SS. Peter and Paul, the octave of the dedication of the church, &c. (MS. Harl. 1001, p. 121, b.) The choir by weeks alternately was called the dean's or cantor's choir; but on all double feasts always was the dean's throughout the year, if he were present to do his office, except at Christmas, Easter, and Whitsun weeks, when the choir was united. At certain times the table was made out by weeks or days. On doubles or simple principal feasts the rector of choir was to learn from the præcentor the 'intonation and difference,' in what grade the singers were to be, who should commence,

and who the singers were to be, and then communicated with the principal secondary. Sometimes four rectors of choir acted as leaders.

“*Rectores chori cum duo tantum habentur sequantur regulam clericorum de secunda forma. Cantor stat in medio chori cum ceteris rectoribus chori scil. in festis majoribus duplicibus tantum; deinde principales rectores chori ex utraque parte sui; exinde duo rectores secundarii, postea chorus more solito.* (Martene, i. 240.)”—Pp. 182—184.

---

## WINSTON'S ART OF GLASS-PAINTING.

*Memoirs illustrative of the Art of Glass-Painting.* By the late CHARLES WINSTON, of the Inner Temple. London: John Murray, 1865.

WE have lately expressed our sincere regret at the unexpected death of Mr. Charles Winston. We often had occasion to differ from him, but we never questioned his ability and profound knowledge of the technical processes of painting upon glass. The present volume, in which all, or nearly all, his written papers are collected and edited in chronological order, with some excellent coloured illustrations by Mr. Delamotte, reminds us strikingly of the excellences and defects of this accomplished archæologist. Here we read his own description of the patient experiments carried on by Dr. Medlock under his superintendence, which resulted in the discovery of a method of producing glass scarcely inferior, for the purposes of this branch of pictorial art, to that used by the ancient glass-painters. We all owe a debt of gratitude to Mr. Winston for the zeal and skill with which this important investigation was conducted. Here also, we may observe, in the several monographs of the glass in our chief cathedrals, which Mr. Winston contributed to so many annual meetings of the Archæological Institute, the very accurate knowledge of the dates and special characteristics of each successive development of the glass-painting art which the writer had acquired by his accurate observation, and singularly exact delineation, of so many ancient specimens. But we are as far as ever from being converted to his views as to the practical question of the best form of glass-painting to be adopted for filling the windows of a new or a restored Gothic church. Mr. Winston did us some injustice, and the proofs of it unfortunately have not been removed from the present volume, when he charged us with advocating an exact reproduction of mediæval grotesqueness as a matter of archæological pedantry or of religious sympathy and association. We have always desired as much as he could do, that figure drawing should be made as perfect as possible in modern cartoons: and, as for religious associations, they had to do not with the method of the art, but with the subjects chosen for delineation. But our difference from him was summed up in this particular: that whereas he contended that glass-painting ought to be an entirely independent form of art, we argued that it was necessarily subordinate to architecture, as a mere decorative accessory. Mr. Winston, for example, studying painted glass too ex-

clusively, came to the conclusion that the Cinque Cento artists, with their free design, gorgeous colouring, and refined mechanical processes had reached the absolute perfection of their branch of art. Our own view, on the contrary, has always been that the Renaissance glass-painters had forgotten the subordinate nature of their employment, and had studied to produce independent pictures, with all kinds of embellishments unsuitable to the conditions of the material with which they worked. Over and above this, it seemed self-evident to us that the particular style of the Cinque Cento was inconsistent with the characteristics of the early forms of Pointed Architecture. How unfortunately Mr. Winston's views of art operated in the matter of the filling the windows of Glasgow Cathedral with Munich glass our own pages have borne ample witness. A long series of letters from him to Mr. Wilson of Glasgow, appended to the biographical notice with which this volume opens, shows that Mr. Winston was consulted at every step of this memorable but most unsuccessful work.

We could have wished that the elementary lecture on painted glass, delivered before the Working Men's Association at Lichfield in 1859, were accessible in a more handy form. It is very instructive. The papers on York, and Lichfield, and Gloucester, and Lincoln, and indeed all these monographs, are full of valuable information, especially when the writer has brought documentary evidence to bear upon his own original observation as to date and history. Mr. Winston's latest paper is one on the glass in the Beauchamp Chapel, Warwick, read at the Warwick meeting of the Archæological Institute in 1864. From this we quote the abstract of the contract made between the Earl's executors and the glass-painter employed, which has been preserved by Dugdale.

"John Prudde, of Westminster, glasier, covenanteth 23 Junii 25 H. 6, &c., to glase all the windows in the New Chappell in Warwick with glasse beyond the seas, and with no glasse of England; and that in the finest wise, with the best, cleanest, and strongest glasse of beyond the sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine, and violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters, images, and stories that shall be delivered and appointed by the said executors by patterns in paper, and afterwards to be newly traced and pictured by another painter in rich colour, at the charges of the said glasier: all which proportions the saide John Prudde must make perfectly to fine glase eneylin it, and finely and strongly set it in lead and sonder, as well as any glasse as in England. Of white glasse, green glasse, black glasse, he shall put in as little as shall be needful for the showing and setting forth of the matters, images, and stories. And the said glasier shall take charge of the same glasse wrought and to be brought to Warwick and set up there in the windows of the said chappell; the executors paying to the said glasier for every foot of glasse iis. and so for the whole xciii. is. xd."

Mr. Winston observes that, at the present value of money, this price would equal £1. 4s. a foot.

---



## THE ILAM ANASTATIC DRAWING SOCIETY'S VOLUME FOR 1865.

THE Ilam Anastatic Drawing Society's Volume for 1865 has appeared in due course, and in some respects is an improvement upon its predecessors. There are still some drawings admitted which are quite below par; but, on the other hand, there are many sketches which are novel and interesting in a high degree. Of the former class we may mention the drawings of the Headcorn Oak, the Holly Forest of the Stiperstones, the Beaulieu pulpit (a very hackneyed example,) and the meagre sketch of the ruins of the chapter-house of Langley Abbey in Norfolk. Among the more valuable drawings are those of Rodmell church, Sussex, by Mr. Parsons; Whatley church, Somersetshire, by Miss Allen; the lately restored Romanesque chapel of Southam, near Cheltenham, by Mr. Tyrer; Coddington church, Herefordshire, by Mr. J. S. Walker; Lavenham church, Suffolk, by Mr. Francis; and some of the foreign sketches, to which we shall recur. But what, we may ask, is the 'well-contrived Baptistry' of Rodmell church, mentioned in the letter-press? Is it the lean-to roofed addition to the south side of the tower, which is shown in the sketch? If so, we demur to the epithet. It looks in the picture much more like a coal-shed: and, ritually, it is at the furthest possible distance from the door—since the porch occupies the middle of the south side of the nave, and the tower is without a western entrance. One peculiar value of such a series as this is that many details may be preserved which would otherwise have been forgotten. For instance, a sketch of Leckhampton church, near Cheltenham, records the appearance of the building before the recent entire rebuilding of the nave. It is curious that the accompanying letterpress does not notice the most remarkable feature of this church, viz., the second chamber above the vaulted roof of the chancel. This chancel and the central tower are, we are glad to say, spared in the present reconstruction of the church. We remark that the very curious Romanesque church of Coddington is also said to be under process of complete alteration. We wonder whether such reckless "elongation" and demolition as is here described is necessary. The Rev. J. L. Petit contributes one of his most characteristic sketches of the ruined Franciscan friary at Quin, in county Clare, Ireland; and a less intelligible drawing of Athassel Abbey, in Tipperary. Captain Whitty's sketches of Kilcooly Abbey are more picturesque than archæologically or architecturally faithful. An appendix of foreign sketches is a very valuable new feature in this society's volume. For instance, the Rev. Thomas Bacon contributes a view of the well-known wooden church at Borgund, Norway, which is interesting as showing the neighbouring scenery. The mere construction of the building has often been drawn before. We subjoin the letterpress description of this remarkable building:—

"This curious church stands in a wild and solitary position, eastward of the mountain pass which leads from Lacodalioven to the Fille Fjeld, and about



from the village of Hueum. It is built entirely of pitch pine, and is of decay, although it is confidently affirmed by Norak and others that it was built in the eleventh century. The ground-plan is a nave and apse, surrounded by a narrow cloister. The nave is thirty feet in length by thirty in width. The apse has a radius of six feet and is barely six feet wide. The style of its architecture is described by travellers, as 'German Romanesque,' 'Norwegian Romanesque;' the latter term being at least highly descriptive of the pillars which support the centre of the fabric and carry the roof. The enormous single trunks of pine, roughly hewn into shape, and then, to the height of one's shoulder, have become highly polished by contact with the hands and clothes of successive generations of worshippers. The whole of the interior is villainously bedaubed with staring red, blue, and yellow. The jambs and circular arches of the doorways are grotesquely carved with quaint designs of foliage and flowers, with here and there the head of some odd creature peering forth. The west doorway is particularly elegant and elaborate, and the door itself retains, in its rude and massive planks, the original lock and hinges, of fine Swedish iron most curiously wrought. The reredos, evidently coeval with the building, is quaint in the extreme. Most of its many niches have been despoiled, or the images mutilated; but Moses and Aaron, rudely carved and gaudily painted, retain their places. A pair of unshapely antique brass candlesticks are chained to the altar, and a broken hour-glass in an iron revolving frame is fixed to the pulpit."

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the ordinary meeting of the Royal Institute of British Architects, on Monday, Dec. 4, 1865, A. J. B. Beresford Hope, Esq., M.P., President, in the chair, a paper was read by Mr. James K. Colling, Fellow, on Art Foliage.

Mr. Colling commenced by stating that in England perhaps no architectural foliage has ever excelled that of the Early English period for purity, boldness of treatment, and effects of light and shade. It is, however, too conventional for the purposes of modern art. It is engrafted with and forms a portion of the architecture of the thirteenth century, and can therefore be used in this the nineteenth century merely as a revival, without becoming a part of the architecture of the present age. There is great need, Mr. Colling remarked, to guard against this conventionality, which at length descends to mere mannerism, to the exclusion of natural forms and features, as was so evident in the ornament of the Perpendicular period. The treatment of foliage for the purposes of architectural ornament, Mr. Colling said, must, more or less, be always geometrical and symmetrical, in accordance with its situation and purpose; 1st, as to arrangement of branches, constituting the leading ornamental lines; 2nd, as to forms of leaves and flowers; 3rd, as to conditions of light and shade; 4th, the position it is intended to occupy, whether near the eye, or at a distance from it; and lastly, the material of which the ornament is to be executed.

Animal form, interwoven with forms taken from the vegetable king-

dom, Mr. Colling observed, has almost always entered to a great extent into every kind of decoration, evidenced, among other instances, in the conventional rendering of the lion in the various types assumed in the Assyrian, Greek, Roman, Romanesque, and Mediæval periods, down to the sixteenth century, each age possessing the peculiar characteristics of its own system of art. One mode of rendering animal and vegetable form consisted in representing them merely by the aid of two colours in painting and inlay, or two surfaces in sculpture, leaving the object to be shown in its simple block form, and trusting entirely to its outline for expression; such having been the case in Egyptian and Assyrian ornament, Roman mosaic pavements, the "wall veil" inlays of Italian art, tapestry and woven tissues, and our own mediæval tiles, brasses, wall-paintings, heraldry, and manuscripts.

No people, Mr. Colling said, have more beautifully idealised the vegetable world than the Egyptians, as in their treatment of the lotus leaf. In Assyrian ornament is to be observed a development of the Greek form of ornament, connected by the scollop or semicircle, shown on an ivory in the British Museum, which represents a fully-expanded flower alternating with a circular bud or pomegranate. The highest form of foliated sculpture, however, is that which expresses some thought or idea beyond the mere combination of leaf form, adopting some mode of symbolical expression. Mediæval artists expressed belief in the Trinity by triple foliage and other triune arrangements of form; and of their faith in Christianity by the constant development of various forms of the cross.

The foliage of the Anglo-Norman period, Mr. Colling said, is remarkable for its great vigour and expression, and contains the most clever developments of elegant lines combined with great simplicity of light and shade; and in the doorways in particular the sculpture evinces the highest and most artistic treatment.

Mr. Colling proceeded to observe that very little undulation of surface is necessary for the sculptured representation of leaves, where the ground should be deeply recessed for shadow, thereby giving greater brilliancy to their radiating or other forms, which would be otherwise impaired by a superabundance of light and shade. He then spoke at some length on the necessity of constantly studying nature, rather than the merely inanimate form. Nature, he said, should be watched and examined at different seasons of the year, and viewed from different positions; and every part of a plant that strikes the eye by its elegance of form should be carefully examined and drawn, to form a store for future use in designing ornamental art. Mr. Colling referred to numerous examples of plants, leaves, and flowers deserving of careful observation, and pointed out the chief points of difference between Greek and Roman foliage, and its various phases through the Byzantine period.

In conclusion Mr. Colling again remarked that all carved ornamentation placed on a surface, whether leafage, flowers, or fruit, should be carved out of, or within, the surface itself; that is, the ground from which the ornament springs should be recessed or sunk, the subject being, as it were, contained in a panel, thereby giving truthfulness to

the work, and avoiding that stuck-on appearance so commonly practised in modern architecture, where the ornamentation, being placed outside, hangs frequently in festoons over the surface to be decorated, instead of being formed within it, and becoming a portion of the work itself. Architecture thereby becomes a mere peg upon which to hang the fancies of the decorative artist, whose object is to cover up the architecture wherever he can extend his ornamentation—a system which must sink architecture to the lowest depths of degradation; for ornamentation thus appears to be endeavouring to usurp its place—a vicious principle, which cannot be too strongly condemned.

A discussion followed the reading of this paper, in which Mr. M. Digby Wyatt, Mr. White, Mr. Edwin Nash, Mr. Burges, Mr. Morris, Professor Kerr, and the President took part; and after a cordial vote of thanks to Mr. Colling, and a few words in reply from him, the meeting adjourned till Monday, Dec. 18, when a paper would be read by T. Gambier Parry, Esq., honorary member, on Painting in connection with Architecture.

---

At the ordinary general meeting, held on Monday, Jan. 22, 1866, A. J. B. Beresford Hope, Esq., M.P., President, in the chair: after the usual preliminary business of the evening, the President presented to Professor Thomas L. Donaldson, past President, Emeritus Professor of Architecture at University College, London, a gold medal bearing his portrait, struck at the instance of his professional brethren, to commemorate his earnest and zealous services in promoting the study of architecture. In an eloquent address, the learned President referred to the distinguished services which Professor Donaldson had rendered to the cause of architecture in this country during his lengthened career, and stated that it was mainly through his personal exertions that this Institute first took complete form and action in the year 1835, under the presidency of the late Earl de Grey, with Mr. Donaldson as the honorary secretary, and who at the request of the council read a very able and comprehensive paper pointing out the various ways in which the members of the profession might make themselves useful to the cause of architecture. Fifteen years subsequently, the President added, Mr. Donaldson was presented by the same distinguished nobleman with the royal gold medal of the Institute. Coming down to the period when Mr. Donaldson was appointed professor of architecture in University College, London, the President spoke of the distinguished manner in which the duties of that important position had been discharged by that gentleman, he having during his period of office educated four hundred students in architecture, and in conclusion he expressed a hope that although Professor Donaldson had at his advanced period of life felt it due to himself to resign that appointment, it was not to be regarded as an intimation on his part of his intention to retire entirely from that sphere of usefulness, study and research, which had characterized him from earliest life until the present day.

The President, amid the loud plaudits of the meeting, then handed

the medal to Professor Donaldson, who, labouring under feelings of strong emotion, expressed his high sense of the distinguished compliment that had on this occasion been paid to him by his professional brethren, whose friendship and esteem he so highly appreciated,—an honour for which he said he felt that the humble services he had rendered to architecture were wholly inadequate. The learned Professor then gave an interesting sketch of his career from early life,—pointing out the difficulties which in his younger days existed in the pursuit of studies cognate to architecture and even architecture itself. He adverted with feelings of pleasure to the humble part which it had been his privilege to take in the formation of the Institute, which he had always felt would be a great means of promoting their art, and he rejoiced in having been permitted to witness its present high standing and efficiency. Mr. Donaldson then resumed his seat amidst long-continued applause.

Mr. John W. Papworth, Fellow, then read a very interesting paper respecting the roofs of the hypæthral temples at Bassæ and Ægina, after which a short discussion took place, in which Professor Donaldson, Mr. Nelson, V.P., and Mr. Papworth, Fellow, took part, and the meeting then adjourned till Monday, the 29th January, when it was announced that papers on the Dutch Church, Austin Friars (from notes made by the late Mr. W. Lightly, Fellow,) and notes on the Churches of Auvergne, in France, would be read by Mr. E. I'Anson, Fellow.

---

## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the society for the Michaelmas term, 1865, was held in the Society's rooms, on Friday, October 27. The Ven. Archdeacon Emery in the chair.

The Rev. J. W. Beaumont read a paper on the Monasteries of Mount Athos, where he had been travelling during the Long Vacation. He described particularly several of the more interesting features about them, and his lecture was illustrated by some drawings by Mr. Wood, the Master of the School of Art, who had accompanied Mr. Beaumont in his travels. A general discussion ensued on the close of the lecture, and after a vote of thanks the meeting separated.

---

The second meeting was held in the Society's rooms, on Thursday, November 9, 1865: Rev. G. Williams, King's College, in the chair.

The following report for the past year was read:

"It gives your committee much pleasure to state that the year which has just closed has been one of considerable prosperity to the society. Not only has the number of members increased, but the society has now its own rooms and better accommodation for its Museum and Library.

"The meetings of the society have also been very successful. The

soirée in the Town-hall, in which Mr. Seddon described so well the works in progress at S. Nicholas', Great Yarmouth, gave great satisfaction. Mr. Mackenzie Walcott's paper on 'The Precinct of a Gothic Minster,' which has since been delivered at the South Kensington Museum; Mr. Williams' papers on the 'Dome of the Rock,' and on 'Ancient Syrian Towns,' both illustrated by the drawings of the Count de Vogüé and Mons. Duthoit; Mr. Russell's paper on 'Mosaics,' illustrated by specimens from the studio of Dr. Salviati; and those by Dr. Henderson, Mr. Cooper, Mr. Beamont, and others, were all full of interest.

"The excursion which the society made to Bury S. Edmund's must not be omitted from this review of the work done during the year.

"Among the works which have been carried on in the town, there has been nothing of greater interest than the restoration of the Saxon arch at S. Benet's church. This remarkable arch, which has been covered up for so many years, may now be seen in a condition as nearly as possible identical with its original state.

"At Great S. Mary's, the reredos is at length completed, and we hope soon to be able to add that the side walls (in which the sedilia and piscina, with the canopied tomb opposite, have been discovered,) have been completely restored. The subjects in the reredos are 'The Crucifixion,' in the centre, with 'Samuel in the School of the Prophets' on the north side, and 'S. Paul on Mars' Hill' on the south. This has been presented by the Rev. Dr. Lightfoot. The figures have been executed by Mr. Armstead, and the carved work by Mr. Farmer, from a design of Mr. Scott's. It is a work of great merit, worthy of the position in which it has been erected.

"The new wing of the University Library is now covered in, and promises to be an useful addition to that building. Your committee are rejoiced to find the measures having for their object the immediate completion of the west front as far as the gateway have been already taken by the University.

"The hall and the Master's lodge, at S. John's college, are now completed. Your committee are of opinion that the elongation of the hall has not injured its architectural proportions, and must be considered as very satisfactory. The works of the chapel are still in progress, and the execution of the carving is worthy of high commendation.

"The Union Society has commenced building on the site near S. Sepulchre's church, under the able superintendence of Mr. Waterhouse, and the work promises to be successful.

"Mr. Rowe's new church in Gas Lane, Barnwell, is now almost covered in.

"Addenbrook's Hospital is at length approaching completion. The façade to Trumpington Street forms a striking contrast to the former one. The want of a chapel, however, in the new building has excited much comment, and it may justly create surprise that in a University town such an omission should have been allowed.

"In the county and diocese the first thing that claims our notice is the completion of the nave roof at Ely cathedral. This great and

noble work was designed and commenced by the late H. Styleman Le Strange, Esq., who devoted his artistic talents to its accomplishment. At the time of his death it was but half finished. His friend, T. Gambier Parry, Esq., however, undertook its completion, and the result is a success worthy of the spirit in which the work was conceived.

"The statement which the Dean published at the time of its completion shows how much still remains to be done to this magnificent cathedral. Among the more pressing requirements are the repaving of the nave and the introduction of some colour on the walls. It is fortunate that a guide has been found for the latter, in the original painting, which has been brought to light by removing the white-wash, and we have full confidence that whatever is done will be carefully studied.

"The framework and exterior of the lantern have also been completed since our last report. The colouring of the interior is a difficult problem, the solution of which must soon be attempted.

"Much has been done and is still in progress in church work generally throughout the diocese. The Bishop, at the commencement of this Term, consecrated a church at Pidley, near S. Ive's, which has been rebuilt by the liberality of the Rector, the Very Rev. the Dean of Lincoln, the Regius Professor of Divinity, Colonel Amcotts, and others. The new noticeable feature about this is the simple spire covered with ordinary red tiles. Mr. W. Fawcett is the architect.

"At Friday Bridge, near Wisbech, a neat little church has been built, or, rather, so far built as the funds would allow, for the tower and a great portion of the furniture are still wanting. The architect is Mr. J. H. Owen, M.A., of Dublin, who has generously given his services.

"At Knapwell, the Bishop consecrated, on the 1st of May last, a small church, which has been rebuilt from designs by Mr. Fawcett. The tower alone of the whole structure had been left standing, for the nave was little better than a brick barn, built about the middle of last century. The present church is very small, and the east end terminates in a semicircular apse.

"A church at Wendy is in progress, from the designs of Mr. R. R. Rowe.

"The restoration of Horningsea church, under the superintendence of Mr. Jeckell, of Norwich, is almost completed.

"At Chesterton also extensive repairs have been carried on.

"Your committee have had under consideration the possibility of undertaking the restoration of Stourbridge chapel. They have issued a circular, showing the necessity for it, and asking for subscriptions to justify them in applying for the requisite permission; and they appeal to all interested in the preservation of ancient ecclesiastical monuments to aid them in accomplishing so desirable an object."

Mr. Fawcett then described the cathedral and the curious chapel of S. Michel, at Le-Puy, and illustrated his description by several sketches he had made on the spot.

---



The third meeting was held in the Society's rooms on Wednesday, November 22; Rev. H. Russell, S. John's college, in the chair.

Mr. G. G. Scott, Jun., then read a paper on some Churches in Northern Germany which he had visited lately. This paper was illustrated by a large number of interesting sketches, which he described minutely.

After some discussion about some of the curious details he explained, a vote of thanks was given to him and the meeting adjourned.

---

### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a meeting held at the Society's room, in Gold Street, on Monday, December 11th, 1865; present, Sir Henry Dryden, Bart., in the chair, Revs. the Lord Alwyne Compton, W. Butlin, M. W. Gregory, G. Howard Vyse, C. F. Watkins, R. P. Lightfoot, N. F. Lightfoot, E. Thornton, Esq., T. Scriven, Esq., &c.:

The minutes of the last meeting were read and signed.

The annual report of the society's proceedings was read by the Rev. N. F. Lightfoot, one of the secretaries, and adopted. The following is the report:

"The annual general meeting of the Society having this year been held at Brackley, the committee have to present the yearly report of their proceedings at an ordinary bi-monthly meeting.

"Though your committee has never met without matters of moment being submitted to their judgment, the present year has not been marked by the commencement of many great works of church building or restoration within this archdeaconry. The town of Northampton has still much architectural work doing, and to be done. It is with no niggard hand that its inhabitants have contributed to repair and beautify the church of All Saints, and it is understood that the works are being carried out in a very substantial manner. A suggestion was made to the committee by one who thought very highly of the capabilities of the church, whereby it was thought that, by a moderate outlay, and by a judicious use of colour, a very fine interior effect might be produced, but as the plans were not officially, or, indeed, in any way submitted to them, the committee declined to intrude their opinion; for the society would wish it to be understood that it has no desire to interfere in restorations, except at the request of those who have the management of the several works, otherwise their visits might justly be thought inquisitorial, as seemed to be the impression of the churchwardens in one case, until it was explained that the visit of the committee was made at the request of the rector of the church and of the archdeacon, upon which they were received with every courtesy. The capabilities of All Saints' for accommodating a vast number of worshippers are undoubted, and with the excellent examples of restoration which we have in S. Peter's, and in S. Sepulchre's, and under the superintendence of an architect, who is an active member



of our society, we may fairly anticipate as judicious a completion of the work, as the somewhat peculiar circumstances of the church will allow. Nothing has yet been done towards the restoration of the round nave of S. Sepulchre's. The pews have been all cleared out, and Mr. Scott has carefully surveyed the fabric. An estimate has also been given of the probable cost of the work, but beyond this nothing has been done, and the whole matter has been at rest for many months. A few hundred pounds especially devoted to this work are in the banker's hands; and the committee hope that, in case of an appeal being made to the public at large to complete the work which has been already so nobly supported, there may be no deficiency in the funds required to preserve this rare monument of a period of no common historical interest. The design for the memorial font which is to occupy the centre of the circular nave has been approved, subject to a small reduction being made in the estimated expense. The committee believe it to be generally known that the work has been placed in the hands of Mr. Scott. The difficult and delicate task of restoring the very ancient church of Brixworth is approaching completion. It was understood that every effort would be made to retain all the most ancient features of interest, and great care taken so to distinguish the truly old from the restored portions, that there might be no confusion hereafter. The committee, not having visited the church since the commencement of the works, are unable to report accurately their present state.

"Plans by Mr. Browning for the enlargement and re-arrangement of Rockingham church were some time since considered. Almost all traces of the original church have been long lost, and its plan as existing before the present change was more peculiar than satisfactory. The chancel was rather at the south-eastern angle, and was approached by a small archway on the south side of the nave, and the nave and aisle were spanned by a single flat roof. Owing to the number and size of the monuments in the chancel, there can be no south chancel windows, and a correct ritual arrangement is not possible, but a great improvement is being effected by carrying out the nave wall further to the south, thus making nave and chancel range together, and by adding an arcade of three arches between the nave and north aisle. A gallery is removed, and increased accommodation provided, by increasing the area of the church, the greater part being done, as your committee understand, by the liberality of the lord of the manor. The thorough restoration of the church of Woodford by Thrapston, one of much peculiarity in its ground-plan, has been entrusted to the hands of Mr. Slater. The church consists of a western tower, of the Early English period, with Decorated work above, a nave, with a Norman arcade on the north side,—the nave being divided by a large arch into two distinct portions of different widths. The eastern portion might have formed the original chancel, and might have been added to the nave when the present Early English chancel was built. There is a very beautiful Early porch, with a chamber on its eastern side, which had originally a groined roof, but it is very difficult to trace out the exact original plan of this portion of the church, or to form a very satisfactory conclusion as to the use to which it was ap-

plied. A detailed description of it is given in the 'History of the Churches of Northamptonshire,' though it would be found well worthy of further investigation. The roofs and portions of the walls being in a very imperfect state, plans for their restoration have been prepared, and submitted to the committee, and the works, which will probably involve an outlay of £2,000, have been already commenced.

"Sub-committees have been at different times appointed, at the request of those interested in the restorations, to visit the several churches of Warmington, Rockingham, Dallington, S. Giles, Pitsford, and Duston. The first is well known to all lovers of ecclesiastical architecture, as one of the finest examples of an Early English parish church. Fortunately the fabric is for the most part,—with the exception of the porches,—so little dilapidated that there will be no risk of damaging so beautiful a church, if only its repairs be put into careful, loving hands. Even the peculiar wooden-groined roof seems to be constructionally sound, though the roof which is above the groining needs almost entire renovation. Of the other churches visited Pitsford alone requires lengthened notice here. The tower is remarkable, of Early English date, having circular banded shafts running up the angles of the buttresses, and a very peculiar disposition of belfry lights, both on the north and south sides of the tower. There is on each of these sides a two-light window in the ordinary position, and immediately east of these is a single cinque-foiled light, the object of which it is no easy matter to explain. The south doorway of the church is Norman, having some bold rude sculpture in the tympanum, and the iron-work of the door is remarkable as an early example of scroll-work. The church itself has been much injured by various ill-judged alterations. The arches, for instance, have been removed, and a flat ceiling placed over the whole area. The committee thought that the best plan for enlarging the church would be to build a new chancel, and so to give additional length to the whole fabric. The works at Duston, a church peculiar among other respects from its western Early English triplet, were nearly completed when your committee visited it, and seem to be satisfactorily done. They would strongly recommend the retention of the chancel roof in its present form. Dallington is being repaired bit by bit, as funds are available for the purpose, and the committee recommended that the present form of south window be retained, as original, though not of the most pleasing type. At S. Giles's there are difficulties arising from the heavy central tower interfering so much with the voice, and it was thought that a screen about ten or twelve feet high under the north and south arches eastward of the tower would tend much to assist the voice, and that the organ might be advantageously removed to a position beneath the archway at the entrance of the south chape, the choir-seats being moved further eastward than at present, and the altar-rails brought somewhat more to the west. The opinion of your committee has been asked and given in several matters of less extent, for no detail is too insignificant to be carefully weighed and judiciously effected. To pass from the useful to the agreeable, brief notice may here be taken of the general meeting of the society, at Brackley, on the 12th and 13th of July last. It was but thinly attended, but under the presi-

dency of Lord Alwyne Compton, and with the guidance of Sir Henry Dryden, who had kindly prepared elaborate notices of the several churches and other objects of interest which were visited in the neighbourhood, there was abundant matter for instruction and amusement. A detailed account of the meetings and of the excursion, appeared at the time in the county papers, and your committee need do no more now than recount the papers of Mr. Poole, on 'Drapery,' and of Mr. Sharp, on 'Antique Counterfeits and Counterfeit Antiques,' and enumerate the churches of Steane, Farthingoe, Middleton Cheney, Warkworth, Kingsutton, Newbottle and Hinton, as those visited. At Middleton Cheney the members of our society present were favoured with a paper on the 'History and on the Restoration of the Church,' by the rector, Mr. Buckley. A remark may be added on the several monuments of interest brought to the notice of the visitors by Sir H. Dryden, who mentioned the fact that of, perhaps, a little more than a dozen known monuments in England of a particular type, and which were only in use for a very limited number of years, three presented themselves within the limits of that day's excursion. They would gladly receive any suggestion for an excursion in the coming year to some locality comparatively little known.

"From the list of your late committee has disappeared by death the name of Mr. Hopkinson, who, though unable from distance to attend our ordinary meetings, always took a great interest in the society's work, and was himself a most judicious restorer, a zealous churchman, as well as a learned archæologist, endued with a memory that seemed to retain all that it had ever received, and with powers of conversation that brought all his learning aptly to bear on the subject that might be under discussion. He left a deep impression on those who at any time were brought into his society. He was an ardent admirer of Nicolas Ferrar, and he most carefully restored at his sole expense the church at Little Gidding, which Ferrar had built, where, too, he now lies at the feet of that English saint.

"The following new members have been elected:—Rev. C. Cookson, Dallington; Rev. T. Russell, Brackley; C. Faulkner, Esq., F.S.A., Deddington; Matthew Bigge, Esq., Chapel Brampton; Mr. R. T. Russell, Manor House, Brackley; Mr. R. K. Page, Northampton; and Mr. W. Drake, Uppingham.

"A handsome model of the font of Sibbertoft, restored as a memorial to Mr. James, has been presented to the society by the Hon. Mrs. Watson, of Rockingham Castle, and serves here as a memorial of the labours which he so cheerfully and ably undertook in furthering the society's objects.

"Your committee have received presents of copies of the transactions of several other kindred societies, as well as some other books. They have not been enabled, through want of funds, to make many purchases of books during the present year, Street's 'Gothic Architecture in Spain,' a book of the greatest interest, having been their most expensive purchase for many months. They may point, however, to a very valuable collection of books belonging to their library, which, with very few exceptions, may be circulated among the several members of the society.

“From the expenses arising from the printing and engraving of the last two volumes of ‘Reports and Papers,’ the society’s finances are at present very low, and the committee would be glad to receive any arrears of subscriptions which may be now due.

“Your committee cannot but think that their labours, whether of assisting churches under, or previous to, repair, or of examining and criticising the plans which are submitted to them in this room, are for the most part appreciated; certainly, their criticisms are commonly received with the greatest courtesy. They believe that they have worked successfully in improving the taste and in circulating better principles in church building, and in church arrangement; they believe, also, that a higher principle is involved in these things than a mere capricious preference of one form or one arrangement above another. It may not, indeed, be always possible to carry out a new work or a restoration in the best *conceivable* manner, but it is always right to weigh well, and to discover as far as may be, the best *practicable* manner, and the more thoroughly any plan is ventilated the more reasonable does it seem that such a satisfactory result will be brought about.”

#### BRIXWORTH CHURCH.

The Rev. C. F. Watkins read the following report of the works completed and in progress at Brixworth:

“My dear colleagues,—In presenting you with a statement of my proceedings and discoveries in the course of restoring this venerable church, as preliminary to its being brought before the public, I feel that I am only paying due respect to those who have been appointed the Executive Council of the Architectural Society of this county. You were duly informed by plans and prospectuses, that the work was to be done in sections, as funds might be found, and the work to cease within the limits of those funds. The first section was that of the west end, forming two of the three squares, of the nave, 60 ft. by 30 ft., and 50 ft. high. In this section all the Saxon arcade and clerestory windows are re-opened, and repaired in the most substantial manner, every brick and stone of the original work carefully preserved *in loco*, and the requisite repairs done with Boughton stone, which distinguishes the new work from the old, and yet will not unfavourably harmonize with the latter. In scraping the stucco and mortar off the walls, we found a large square block of free-stone built into the west pier of the western arch, of the south side of the church, by the early Saxons, having a Roman eagle, of the Assyrian type, fairly sculptured on the exposed side, but very slightly injured, and in good relief. On the upper part of the stone are three mortises, showing that some ensign or other was fixed in above the eagles. On excavating the floor of the square tower, I discovered the bases of two circular columns, on each side of the original west entrance, with a wall running from one of them towards the nave; forming the propyleum to an early Roman temple, or Christian church of the first four centuries; charred wood and burnt stone showed this part to have been burnt with fire. These bases had been hacked on the outer side of each, to

receive respectively the corpse of a full grown person, who from being cramped up would appear to have suffered a violent death; one of them was encased in mortar, and, till exposed to the atmosphere, the teeth and bones had an appearance of great comparative freshness. Mr. Roberts, in his pamphlet on Brixworth Church, declares that the present square tower was a later appendage to the western wall of the nave, because, as he argued, the walls were straight-jointed, but this mistake of his arises from two causes; one, an inspection of only a small part of the walls that were then scaled; the other, from perhaps not knowing the Saxon method of building in this particular. There are, indeed, intervals of straight-jointing in the square tower, but the Saxon method was not always to bond continuously, but at intervals; and on scaling the whole of the lower part of the tower we find this intermediate bonding carried throughout. Besides which, the courses of the stones, foreign to the district, clearly show that the square tower and the nave were built together. Another error arising from imperfect, and perhaps hitherto impossible investigation, is put forward in his pamphlet, which is, that the herring-bone work is confined to the west end of the church; whereas, on scaling the south wall of the eastern part of the nave, or what was the chancel proper, I find the same herring-bone work in that part. It is also developed on the inside of the crypt wall. Mr. Roberts also argued for the existence of galleries within the nave, but besides the improbability of a provincial basilica or village church having galleries and outward aisles, we have carefully probed and examined the whole area of the nave, and not the slightest traces remain to show the existence of any such galleries. Mr. Roberts is a man of genius, of professional and archaeological eminence, and of the greatest industry in exploring the records of the past, but this last supposition of his is an inappropriate application of a general custom to a particular case. A further suggestion of his, that the eastern apse itself was encircled by an ambulatory as well as the crypt, may or may not be true, as no proof can be offered on either side of the question. From the examinations that we have been enabled to make in the course of our work, it is clearly ascertained that the square tower, the whole of the nave, with the destroyed aisles, and their terminals, and the eastern apse, were all built at the same time. Exception has been taken to what are called the buttresses of the apse, as indicating a Norman origin, but it may be clearly shown that what really were but slender pilasters were used by the early Saxons; the projecting parts below, which constitute the buttresses, are simply an addition of my own, as a substitute for the vaulted roof of the ambulatory, by which the slender shafts and walls of the apse were sustained, it being useless to rebuild the ambulatory itself. We have rebuilt this eastern apse on the wall of the crypt, which has been left entire, and having also two sides of the original polygon remaining, we have carefully preserved it, and carried out the building in accordance with them, so that we are certain of having restored this part of the building, both in mode and measure, to its original state. We expect to have it covered in in eight or ten days. We have, furthermore, new roofed and covered in the eastern third of the nave, and are about to proceed with the re-seating and interior of



that part, and the flooring and temporary re-seating of the (Early English) south aisle.

“ I had not included the new roof and alterations, with the exception of the re-seating, of the eastern part of the nave or chancel proper, because I could not see a reliable prospect of sufficient funds, but the parishioners, in vestry assembled, decreed it to be done, and we shall raise sufficient funds from some church land for this purpose. It has, therefore, been left out of the estimates as a distinct matter. Independent of this, my assets will amount to about £1700, including promises to be relied upon, which, with £300 from the church land, will restore, as far as possible, the original Saxon building to its pristine state, and this will prove one of the noblest specimens of simple grandeur in this fine county, where so many excellent specimens of all other periods of architecture abound. The restoration of the Early English aisle is at present abandoned for want of funds. In this eastern part of the nave or chancel proper I have discovered an Early Saxon clerestory arch in the south wall, the lower part of which has been removed for the insertion of the pointed arch below; also, the rim of part of a Norman arch, beneath the clerestory arch of the east end of the nave on the south side, and within this Norman rim a pointed arch, with a glory painted in fresco, which no doubt surmounted an image of the Virgin. All will be carefully developed and preserved.

“ These restorations will consume all our promised—I fear hoped for—funds, the appeal of your Committee to the county for the sum of £300 or £400 further required for the entire restoration of this venerable church having entirely failed; and my own health, which has suffered much in the course of this work, has brought an interdict from my medical advisers against the expenditure of any further amount of energy upon this or any other work. I feel gratefully indebted to the landlords, parishioners in general, to the Incorporated and District Church Building Societies, and the whole circle of my neighbours and friends around to a radius of six or seven miles in every direction, for the kind and generous support which they have afforded me in this undertaking, as well as to relatives and dear old personal friends in many and distant parts. My first object—to restore the house of God to a state somewhat worthy of His majesty and goodness, and to secure ample accommodation for all His worshippers in this place, where order, harmony and goodwill have long prevailed—is so far accomplished. It would be affectation to deny that the discoveries and developments made by me during my long incumbency (which are something like a material offspring to men,) the frequent and continued developments in England and in foreign lands, and especially of late in the Holy Land, confirming all my early views and enunciations respecting this singular building, seem to justify me in the hope that my name will be identified with it through future time. And though this is not my native county, one of its fairest and most eligible parts has afforded me a pleasant residence for the last thirty-three years—a full generation in the history and chronology of man—in my earthly pilgrimage, surrounded by many dear and valuable friends, where all my children have either been born or bred (and in

many distant parts have reflected no small credit upon it,) and wherein I expect to take my earthly rest in her favoured soil; I should, therefore, be greatly wanting in proper feeling if I did not look with anticipated pleasure to bequeath to this county so singular and noble a monument of our remote ancestors in a suitable condition of development and preservation."

The following new members were elected:—The Rev. H. H. Minchin, Woodford-cum-Membris, Daventry; the Rev. C. Alderson, Holdenby.

The former officers of the society were re-elected, the Rev. C. Alderson being appointed a member of the committee, in the room of W. Hopkinson, Esq., deceased, and the names of the Rev. C. Cookson, of Dallington, and of T. Scriven, Esq., being added to the committee.

The treasurer's report to the 29th of September last, showing a balance of £31. 8s. in favour of the society, was read and received; but it was further reported that this balance had been more than struck off by the payment of the society's portion for printing the last volume of reports and papers, and the treasurer was requested to solicit payment of the arrears due to the society.

Sir H. Dryden called attention to the circumstance that imperfect plans were at times submitted to the committee and approved, to which subsequent additions were made, and that in this manner the society's sanction is wrongly assumed in cases where plans, or portions of plans, have not been seen by the committee.

It was thought desirable that some stamp or other mark of the society's approval should be affixed to such drawings as may be thought satisfactory by the committee.

A sketch of a seal or stamp for the book prizes of the Peterborough Training College was exhibited and approved.

A design for a new east window and reredos, at North Walsham church, in Norfolk, was submitted to the committee.

The amended plans by Mr. Slater, for the enlargement and repairs of Pitsford church were exhibited, and for the most part approved. It was thought that insufficient room was allowed for the passages, and some arrangement in the roof might be re-considered. Great care should be taken to preserve the Norman doorway entire, without much attempt at restoration. The suggestion of the sub-committee to build an entirely new chancel, without the addition of a south aisle, was considered by the promoters of the work, to be undesirable, as though in itself the better plan, it might not provide sufficient accommodation.

---

## WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting of this Society was held on Thursday, October 19, 1865, in the council-room of the Natural History Society, Foregate Street. G. J. A. Walker, Esq., presided, and there were present—Messrs. E. Lees, J. S. Walker, W. J. Hopkins, Hyla Holden, W.



Rennick, and the Rev. R. Cattley. The chairman called upon the hon. sec., Mr. J. Severn Walker, to read the report. Before doing so Mr. Walker stated that the Rev. G. A. Munn, one of the hon. secretaries of the society, had written a letter of apology for non-attendance, and stated that although it gave him great pleasure to forward the interests of the society, yet he did not wish to retain any office when he was unable to fulfil the duties attached to it. If another hon. sec. could be found, he expressed his desire to resign the post. From the statement of the accounts of the society, it appears that the sum of £60 is owing for subscriptions, causing a balance against it of £31. It was suggested that the subscribers be informed of the fact. The report was then read by Mr. J. S. Walker.

It commenced by recording the deaths of the Rev. Dr. Williamson and the Rev. E. J. Newcomb, two of the oldest members of the society, and a feeling tribute of regret was expressed for both gentlemen. Dr. Williamson had sympathized with every effort they had made to improve the architecture and ritual arrangement of our churches, and his taste, zeal, and liberality had been fully evinced in the admirable restoration of the abbey church at Pershore, under the direction of Mr. G. G. Scott, and the erection of the beautiful little chapel at Broughton, from the designs of Mr. W. J. Hopkins. Mr. Newcomb had been long a member of the committee, and was a constant attendant at its meetings up to the time of his early and lamented decease. They had also to deplore the loss of two most esteemed honorary members, both writers on ecclesiastical architecture,—Mr. J. H. Markland, D.C.L., and the Rev. C. H. Hartshorne. To Mr. Markland, in particular, we were indebted for the wonderful improvement that had taken place in the character of monumental and other memorials of the departed. The adoption of the offertory as the best means of raising funds for religious and charitable purposes also received his warm advocacy.

The committee were sorry to announce the resignation of the treasurership of the society by the Rev. R. Cattley, in consequence of the pressure of other matters, and the members were deeply indebted to him for efficient services during a period of eight years. Mr. J. S. Walker has undertaken the duties till a permanent appointment could be made. An earnest appeal was made to the members to pay up their subscriptions, as in July last the arrears amounted to £90, and though circulars had been issued requesting immediate payment, the response had by no means been satisfactory, for £60 still remained due. From economical motives the society had given up their rooms at 51, Foregate Street, but unless members paid subscriptions for the future more promptly, the distribution of the annual volume of Reports and Papers must of necessity cease.

The proceedings and excursions of the society during the past year were next recapitulated in detail.

“Of the new churches and other buildings completed during the past year, the church of the Holy Trinity, at Worcester, first demands attention, not only on account of its architectural merits, but also as being, with one or two exceptions, and those of inferior artistic excel-

lence, the largest edifice devoted to sacred purposes that has been erected in this county during the last three centuries.

"It was designed by Mr. W. Jeffrey Hopkins, of Worcester, and, in its design and arrangement, is essentially a *town church*, the roofs of chancel, nave, and transepts being of equal height, the windows kept high up in the walls, and the interior presenting a large open area, capable of accommodating nearly 900 worshippers, including a numerous choir in the spacious chancel.

"The ground-plan comprises apsidal chancel, 43 feet by 24 feet; transepts, 76 feet by 30 feet, with eastern aisles; nave, 98 feet by 30 feet; and south aisle. The principal entrance is at the west end of the nave, through a doorway divided into two trefoil-headed openings by a central shaft, and enclosed within a deeply recessed and richly moulded arch, resting on detached shafts, the capitals of which and the tympanum beneath the outer arch are intended to be carved—the latter with a figure of our Lord, in a vesica-shaped panel.

"Above is a similar, but larger, recessed arch, enclosing a wheel window of very elegant tracery, having an intersecting triangle in the centre, from which the mullions radiate. The north side of the nave is lighted by two-light windows, with flowing tracery, two of them being copied from the beautiful windows of the old Gwesten Hall. In the north transept are two windows of the same character, but divided horizontally by a plain transom, and connected together by a canopied niche, above which is a vesica-shaped opening, filled with elaborate tracery. The apse windows are of three lights, the south transept window of five, and those in the aisle of two lights, all having geometrical tracery in their heads. The inner arches of the south transept and sanctuary windows rest on circular shafts, with carved caps and moulded bases. Beneath the windows runs a moulded stringcourse, and an inlaid diapered band of different coloured stones. At the angles of the building, and between the windows, are well-designed buttresses, and the walls are constructed, within and without, of Ombersley stone, of varied but pleasing tints. The window tracery, being recessed considerably from the external face of the wall, adds much to the substantial appearance of the exterior of the building. At the intersection of the plain-tiled roofs rises a square open bell-turret, with a shingled pyramidal roof, supported at the angles by wrought-iron columns, connected together by ornamental foliations. There is an iron wheel-cross, elevated on much too long a stem, at the apex of the apse roof; and an ornamental fencing of the same material, on a dwarf stone wall in front of the church. The effect of the external metal-work is, in a great measure, lost for want of proper colouring, the whole being painted a dull chocolate. Two of the most important external features of the edifice have yet to be carried out, namely, a lofty tower and spire, near to the south-west angle, and a cloister to extend along the west end of the church, and connect the tower with the main building. These would effectually break the long line of roof on the south side, and obviate the bare and unfinished appearance which the west end now presents; and the cloister would have the further great practical advantage of protecting the entrance from the noise and dust arising from the con-

stant traffic on the adjacent road leading to the railway station, and also from the westerly winds, to which the church is much exposed. The interior of the building is much more effective than the exterior, and looks larger and more dignified than from its dimensions might be expected. This is probably owing to the uniform height of the four arms of the cross, the loftiness of the arches, the solidity and massiveness of its architectural features, and the height at which the light is admitted, the sills of the windows, except in the aisle, being about 14 ft. above the level of the nave floor. An ascent of three steps leads into the chancel, which is divided from the nave by a lofty and richly moulded arch. The chancel-roof is novel and effective, having arched principals with ornamentally pierced cusps, supported on corbels representing angels playing upon instruments of music. Immediately above the wall-plate is a range of carved tracery, and still higher a band of pierced work extends round the roof, which over the sanctuary is effectively polychromed. Beneath the eastern window of the apse is a sculpture in high relief by Bolton, of the Last Supper, which, from its size, is discernible from the extreme west end, a distance of 140 feet. The sanctuary is raised three steps above the chancel, and the altar stands upon a footpace on the chord of the apse, instead of against the east wall, which brings it more within the view of the congregation, but detracts somewhat from its dignity, when, as in this instance, the altar consists of a plain deal table, with ordinary hangings. On the south side are triple stone sedilia, the gift of the architect. They are slightly recessed in the wall, divided by polished marble shafts, and surmounted by trefoiled arches and diapered canopies, which terminate in crosses. On each side of the chancel are two rows of stalls, with subsellæ; a plain prayer-desk stands on the south side, and a pulpit projects into the nave at the opposite angle. The latter is a very novel design, being semicircular in plan, and having a stone base with alabaster sides, relieved by quatrefoil piercings and a moulded top. The book-desk is supported by a trefoil ogee arch, and connected with the dwarf sides by carved passion flowers and lilies. Within the arch is a group in full relief, of S. Peter preaching. The north transept aisle is devoted to the vestry and organ, and the southern one to the children. They each open into the chancel by a segmental-pointed arch, with double columns, and into the transept by two trefoiled arches, supported by a circular central shaft—which strikes the eye as being too slight for the superincumbent weight—and responds at the sides. The space at the intersection of the nave and transepts is covered by wooden vaulting, which is bounded to the north, south, and east by arches formed of curved wooden ribs, with star-shaped piercings through the boarded soffits, backed by dark oak. The most beautiful internal feature, and the one that renders this edifice more interesting to the architectural student than the generality of modern churches, is the magnificent roof of the ancient Guesten Hall of the cathedral priory, which now covers the nave, and which was restored and adapted to its present position at a cost of £460. The width of the nave being about five feet less than that of the old hall, necessitated the raising the pitch of the roof, whereby

greater strength and improved effect have been obtained. The stone corbels beneath the principals were carved gratuitously by Mr. Bolton, and represent heads of apostles and prophets. Ornamental bands of coloured stone, similar to those on the outside, extend round the interior, beneath the windows, and under the wall-plate, except in the chancel, where instead of the upper band, is this inscription:— ‘Holy, holy, holy, Lord God Almighty, which was, and is, and is to come.’ The nave is divided from the aisle by lofty arches of dark and light tinted stone in alternate courses, supported by circular piers similarly constructed, and having stilted bases. The font is a very successful design, executed by Forsyth, of Worcester. The square bowl is supported on four shafts of polished marble, with alabaster caps, and a larger stone shaft in the centre. The angles are hollowed out to receive kneeling figures of angels, which rest on the outer shafts, and the sides bear carved representations of the Baptism of our Lord, the Resurrection, and the Passage through the Red Sea, the fourth side being enriched with an inlaid marble cross. The top of the bowl is of alabaster, ornamented round the sides with delicately-carved lilies of the valley. The seats and stalls are of deal, perfectly plain, but very convenient both for kneeling and sitting. The nave is paved with Godwin’s red and black tiles, richer ones being placed in the chancel and sanctuary. All the carving, except the font, was by Bolton, but much is unfinished. The lighting is effected by means of an elegant corona in the sanctuary, and handsome brass standards in other parts of the building. The reredos, corona, and the other decorations of the chancel were the gift of the Rev. T. L. Wheeler, rector of S. Martin’s; and the pulpit, font, altar-plate, cloth, rails and cushions, pulpit lights, carving to children’s aisle, lectern, and alms-boxes, were also special gifts.

“It is to be regretted that economical considerations induced the architect to make the principals of the chancel roof so thin; the stiling of the bases of the nave arcade several inches above the tops of the seats, has also an unpleasant effect. Still the church, in its present state, must be considered a great ornament to the city, and very creditable both to the architect and to all concerned in its erection. To fairly judge of the effect of the building when completed, we must picture to ourselves the tower, spire, and cloister erected, all the carving executed, the sloping sides of the apse occupied by sculpture, the blank spaces beneath the west, north, and transept windows covered with paintings, the roofs coloured, the arches in the transepts ornamented with incised work, the chancel provided with oak fittings, appropriate screens to chancel and vestry, and the windows filled with painted glass. The only good external view of the church has unfortunately been lately blocked up by the erection of an immense pile of building for the new Engine-works Company, which renders the completion of the design, by adding the tower and spire, more than ever desirable, in order that the sacred edifice may not be dwarfed and obscured by the neighbouring factories and workshops. One generous-minded person has offered to give £500 towards the £2000 which it is estimated the good work would cost, provided three others would contri-

bute the same sum. The Churchmen of Worcester will surely not allow their *one* new church to remain incomplete when it might so readily be made, next to the cathedral, the greatest ornament to the city; and especially when they are reminded that on the completion of the Presbyterian chapel, their Nonconformist fellow-citizens will have erected three new places of worship, at a cost of about £15,000, besides subscribing liberally towards the cathedral and clock-and-bell funds; and also to this church of Holy Trinity, upon which not much more than one-third the cost of the chapels has been expended, and of this comparatively small sum, the largest portion was contributed by societies, or by persons not residing within the city.

"A new church has been recently erected at Bradley, near Feckenham, until lately a chapelry to Fladbury, but now constituted a separate district. It was, therefore, determined to erect a new church in place of the dilapidated and mean old chapel. This has been done from designs by Mr. W. J. Hopkins, and the new structure will be consecrated in the course of a few weeks. The committee approve of the building, and we shall be better able to describe it on the opening day."

The Lord-Lieutenant, the President of the society, is next congratulated upon the erection of a fine tower and spire at the west end of Hagley church, from the designs of Mr. Street. It adds greatly to the appearance of the church, which previously was scarcely visible at any distance, and forms a satisfactory completion of the restoration of the building effected in 1858, as a testimonial of respect to Lord Lyttelton.

The proprietary College at Great Malvern is mentioned as the most important secular building of the Pointed style erected in this neighbourhood in modern times. It was designed by Mr. C. F. Hansom, of Clifton, and will accommodate 600 boys, the building being arranged round three sides of an elongated quadrangle, with the fourth side open to the east. The lofty wings contain the principal school-rooms, 97 ft. by 35 ft., and 57 ft. high, with class-rooms, lavatories, and other conveniences below, and are connected together by a low range of building in the centre of which rises an entrance and clock tower, 100 ft. in height, and containing the board-room, library, and museum. The whole building, with its lofty, gabled, and hipped roofs, towers, turrets, and general irregularity of outline, has an imposing appearance when seen from the railway, or other rather distant points of view; but, as is usually the case with structures erected from designs prepared for public competition, it by no means improves upon a closer inspection. The exterior is too much cut up by numerous thin buttresses, and the mullions and tracery of the windows are flush with the external face of the wall, which always gives a poor thin effect to a building. Some of the details of the windows are of a Middle-Pointed character, while other features, such as the pinnacles of the entrance tower, are late Third-Pointed. The interior has a somewhat starved effect, the common result of attempting to do more than the available funds will allow. For instance, the inner arches and jambs of the windows, which in the principal school-rooms, at all events, should have been constructed with stone, are plastered. The roof timbers are very slight, while many of the wooden doorcases are unnecessarily elaborate and expensive, with-

out possessing any compensating artistic advantages. Yet, on the whole, it may be said to be conveniently arranged, and practically well adapted for the important object the proprietors had in view. Near the main building is a house for the Head Master, and two boarding-houses for the boys.

A parochial school has been erected at Fladbury, under the superintendence of Mr. Preedy. It forms a pleasing group, and comprises a school-room 52 ft. by 19 ft., with bell-turret, porch, and residence for the master and mistress. The material is red brick, with bands of blue brick, stone-dressings to the windows, &c. School-rooms of a plain character have been built at Upton Snodsbury and Wyre Piddle.

The restoration of the cathedral, under the direction of Mr. Perkins, is next referred to, in the thorough renovation of the exterior of the north clerestory and aisle of the nave, by the renewal of the parapets and decayed mouldings, and the making good all the defective stonework, with the exception of the two westernmost bays, where the transitional Norman work has been as little interfered with as possible. The porch was found to be in such a dilapidated condition, as to necessitate the rebuilding of the entrance arch and the first wall. The old stones have been replaced in their former position, the whole structure thoroughly repaired, and the old levels restored. It is intended to fill the canopied niches with statues of our Lord and the Twelve Apostles. The south side of the nave is now in the workmen's hands, and will be entirely refaced with new and more durable stone. An elaborate system of scaffolding now surrounds the tower, preparatory to its complete restoration, the old parapet and pinnacles having been removed. Massive oak doors, covered with elaborate wrought iron-work, have been placed at the western entrance. It has been finally decided that no part of the organ shall be re-erected on the choir-screen, but the future position of the organ still remains unsettled. The committee think that on the whole the north side of the choir seems to offer the least objectionable position for any organ of moderate dimensions, and they think in such a place it would not be more obstructive than the organ at Hereford.

The renovation of Clent church is next described in detail, and the improvements in Fladbury church are mentioned.

The committee next record with pleasure the complete restoration of the fine church of S. Mary, at Kempsey.

Stoke Prior church has received further improvements, chiefly at the expense of Mr. Corbett, aided by a church-rate.

S. Peter's church, Malvern Wells, a wretched specimen of modern Gothic, has been re-arranged under the direction of Mr. Hopkins.

The chancel of Defford church has been rebuilt in a simple but efficient manner, and S. Helen's, Worcester, has received a new reredos, designed by Mr. Preedy.

Newland church has been enriched with a conventionally treated representation of the Last Judgment, over the chancel arch. It was executed by Mr. Preedy, and is a very successful example of modern wall-painting. The arch itself has been relieved with colour and gilding.



Arrow church, near Alcester, has received the addition of a new aisle from Mr. Preedy's design, extending nearly the whole length of the nave and chancel, and having the organ and vestry at its end.

The ancient marble lectern, discovered some years ago on the site of Evesham Abbey, and which, till lately, formed an ornament to some pleasure-grounds of a gentleman, having been presented to the vicar of Norton and Lenchwick, has by him been placed in the church of that parish, where, after lying disused for upwards of three centuries, it again serves for a sacred, if not its original, purpose.

Mr. Hopkins, it was stated, has been commissioned to make a design for Hallow church, and the committee congratulated the Rev. H. G. Pepys, one of their honorary secretaries, on the pleasing prospect of having an edifice to conduct the sacred services of the church in, more in accordance with his aspirations than the present wretched, mean, and dilapidated, though modern, erection.

It was observed, in conclusion, that many stained glass windows have been inserted, and other decorations effected in various churches throughout the diocese during the past year, but these were not of such importance as to demand more than a passing notice. Sufficient had been said to prove the rapid progress that is being made in restoring and rebuilding old, and erecting new churches, and in almost every instance in a satisfactory manner, and in accordance with the principle of arrangement and design it has ever been the society's desire to promote.

Mr. Hyla Holden moved that the report be adopted, the resolution being seconded by Mr. Walter Rennick. The Rev. R. Cattley moved "That the president, vice-president, hon. secretaries, and auditors be re-elected for the ensuing year, and that the following gentlemen be requested to act on the committee:—the Rural Deans of the diocese, the Revds. R. Cattley, T. L. Claughton, T. G. Curtler, Dr. Collis, H. Douglas, and Messrs. W. J. Hopkins, E. A. Perkins, W. Rennick, G. J. A. Walker, E. Lees, R. Woof, and R. W. Binns." Mr. E. Lees seconded the proposition, and said he hoped they would be able to retain the name of Mr. Munn as an hon. secretary of the society, for if that gentleman was not so useful as he wished, he was at least ornamental. Mr. R. Smith and Mr. Watson were then elected members of the society, and Mr. G. J. A. Walker was created vice-president by acclamation, which he feelingly acknowledged. The meeting terminated with the usual compliment to the chairman, proposed by Mr. J. S. Walker.

---

## NEW CHURCHES.

*Christchurch, Bootle, Lancashire, near Liverpool*, by Mr. Slater and Mr. Carpenter, is a large and dignified building, built in red brick banded, and comprising west steeple, nave and aisles of five bays, a chancel,



with transeptal chapels hipped north and south, terminating in an apse of seven sides, two upon the straight line. The pillars are circular, with early foliated capitals. The arches, of two orders, unchamfered, with drips. The aisle windows are couplets, foliated in the head; while there is a continuous clerestory of ten lancets. The windows of the apse and of the one bay on either side are lancets, slightly foliated in the head, with nookshafts with foliated capitals. The chancel-roof is coved and boarded, while that of the nave is open, with collars and curved ribs. The tower rises well above the ridge, with a belfry story of two lancets, having an octagonal broach with pinnacles on the haunches, and three tiers of circular foliated piercings. The west window in the tower is of three lights, and the steeple is flanked with porches, and hipped north and south. The ritual arrangements are, chancel, seated stall-wise, on a single step, with low, stone screen; and sanctuary, on two levels of a single and two steps. The apse is arcaded all round, the sedilia being provided on the south. The pulpit stands against the north pier, and the font under the tower. The seats are all open. The chapels, which are each of them lighted by two two-light windows, serve to the north for vestry and organ, and to the south for children. The extreme length of the building is 127 ft., and width 57 ft.

*S. Philip, Burwash Weald, Sussex*, by Messrs. Slater and Carpenter, has the refreshing feature of a groined chancel, and well represents the south-eastern type of village church. The plan is very simple: a nave of three bays, with circular pillars and narrow aisles; a vestry east of the north aisle; a south porch in the most western bay, and a bell-gable for a single bell over the east wall of the nave. The nave and aisles are covered by a span roof, of a lower pitch on the latter. The chancel is of one bay, with a three-sided apse, all groined. The chancel and sanctuary each rise upon three steps, with a footpace besides. The aisle windows are three arcaded lancets in all but the porch bay, where there are none, and that opposite, where there are four. The west window is of three lights, those of the chancel lancets in each bay. The seats are open, and the chancel is stalled. The pulpit stands against the south pier of the chancel-arch, and the font to the right of the entrance.

*Anglican Church, Wildbad, Württemberg*.—Mr. Withers' design for this little building, already noticed in our pages, has now been carried out. It is a small, chapel-like structure, with a three-sided apse, and double bell-cote at the west end, with a dwarf porch at the north-west and a lean-to roofed sacristy at the south side of the chancel. The style is geometrical Middle-Pointed, and the windows are well tracied.

*Church of the Resurrection, Brussels*.—Our readers have already seen two views of Mr. Withers' fine new church so named. Two other views have since been published. One of these is an external perspective from the south-east, showing very advantageously, the dignified clerestory, the long range of deeply recessed single lights in the aisle wall, and the noble mass of the belfry stage (provided with





Pastoral Staff  
with



tall lights, which have projecting louvre boards) predominating over the chancel roof. The other is an internal perspective, taken from the chancel looking westward. It shows the arcades, the clerestory, and the western wall. In the latter the two western windows, good as they are in themselves, seem to us rather out of proportion: they do not range or harmonize well (as it seems to us) with the horizontal lines of the interior, such for instance as the stringcourse under the clerestory windows, and the wall-plate.

---

## NEW SCHOOLS.

*S. Philip, Clerkenwell.*—For this parish Mr. Withers has designed a lofty school house, which is to accommodate 150 boys, 150 girls, and 150 infants, on three floors. The general effect of the pile recalls Mr. E. M. Barry's admirable schools for S. Giles', but the material and detail resemble more closely the buildings raised by Mr. Withers in Endell Street for Messrs. Lavers and Barraud's glass manufactory. The walls are of red brick with black bands. The windows are provided with tympana and arched heads: those in the gable end being larger and transomed. The gables are picturesquely stepped, and the whole effect is very satisfactory.

---

## METAL WORK.

Messrs. Hart and Son have executed, from Mr. Withers' design, a very good brass lectern for the church of Louth, Lincolnshire. The cost was not less than £250. It has a single desk, and a very enriched stem, on which, standing on projecting crockets, are four statues of saints in the round. Large crystals are freely used on the stem. We think the base the least successful part of this new and elaborate design.

---

## NOTICES AND ANSWERS TO CORRESPONDENTS.

The accompanying illustration represents the pastoral staff (to be executed in silver and ivory) designed by Mr. Burges, which is to be the gift of his colleagues on the Ecclesiological Committee to the Rev. H. L. Jenner, Bishop designate of Dunedin. Those gentlemen who have not forwarded their contributions are requested to send them to the Rev. B. Webb, 3, Chandos Street, Cavendish Square. W.

THE ERECTION OF A MEMORIAL TOWER ON THE SITE OF THE BATTLE  
OF EDGE-HILL.

*To the Editor of the Ecclesiologist.*

*Radway, Kineton, Warwick,  
October 16th, 1865.*

SIR,—We venture to draw the attention of your readers to the rebuilding of a church on one of our best-known battle-fields.

The parish of Radway is situate at the foot of the Warwickshire Edge-hills, which gave the name to the first pitched battle between King Charles and the Parliamentary forces. As the old churchyard is full of graves, and there is also a difficulty in obtaining extra burial ground adjoining, a fresh site has been selected, whereon to rebuild the parish church, which had become extremely dilapidated. The site chosen is immediately in the rear of the centre of King Charles' army, and only a few hundred yards from the position of the royal standard. It has, therefore, been suggested that a tower should be added to the church, in memory of those who fell in the battle, as well as in memory of King Charles.

The expense of the new church, which is being erected from designs of Mr. C. Buckeridge, and is being built with the materials of the old church, will amount to £1,700; the chief part of which, it is hoped, will be raised by the landowners, parishioners, and other friends of the parish, before the completion of the work. The Memorial Tower, which will command a view over all the rich scenery of the battle-field, will cost from £600 to £1,000, according to the amount of ornament introduced in its construction.

We hope that your readers will give the above their favourable consideration, and also beg to assure them that any contribution towards the erection of the tower will be most thankfully received.

Signed on behalf of the Building Committee,

GEORGE MILLER, Vicar.

P.S. The seats in the new church will be, as the custom was of old, unappropriated.

DUNSTER CHURCH.

*To the Editor of the Ecclesiologist.*

*Dec. 7, 1865.*

DEAR SIR,—I enclose a very rough drawing from a rougher sketch of mine made in a few minutes at Dunster, illustrative of the arch alluded to by your correspondent of the December number of the magazine. I do not think the curvature of shaft so rare in the west as is suggested, as I have seen several instances of similar freaks: or rather I think they were not freaks, but arose from a desire to obtain greater width of opening *below* while retaining the narrow arch above. However, I would call attention to another feature, viz., the mass of rough rubble work adjoining the arch, in my opinion forming a portion of a Norman



apse. At least in plan it coincides with such a feature, and as Dunster was the seat of a Norman Baron, an apsidal church may well have been built, instead of the square-ended churches which seem to have prevailed in the late Norman churches of Somerset. Dunster church appears to be almost entirely of the fifteenth century, but I have always found the western churches to have been reconstructed bit by bit, without any attempt at complete rebuilding, so that almost throughout their fifteenth century work (excepting those portions extending beyond the older church) there may be found a substratum or else a curious mixture of the earlier work, often of every preceding date, as if our ancestors enlarged and improved their churches piecemeal, as they obtained funds, without even stopping the services—not by any means the worst mode, by the way, of repairing and altering a church.

For another query—I enclose a tracing of a plan of a church of considerable interest now repairing, partially under my care only. On the south side you will observe an arch external in the west wall of the transept, rather wide for a doorway, never having had a door, or at least hinges, and not having been glazed. Evidence exists of another arch in the nave adjoining, but only in the rough wall and scarcely to be depended upon. What was this arch? It is just in the line of porch, hagioscope, and altar; but I am sadly puzzled as to its use, and still more how now to use it. The rector intends to use it by enclosing the space and roofing it, (as it has been so covered and used for some many years for a vestry,) but he does not know for what purpose to use it. I have restrained him as yet, not seeing my way clear. Can you help me to any solution?

In the church of S. John Baptist at Frome, I found a richly coloured piscina in the tower wall on the nave side, once in the rood loft. This is not common, I expect; as by it an altar in the loft is implied. The process of altering our parish churches to suit the ability of the people during the middle ages seems to me one of the most curious subjects for a good article by a competent person.

Yours faithfully,

C. E. GILES.

The following circular will have an interest for our Cambridge readers:

**"CAMBRIDGE ARCHITECTURAL SOCIETY.**

**"Stourbridge Chapel.**—The dilapidated condition of the chapel on the Newmarket Road, commonly called Stourbridge chapel, has long been a subject of regret to all who value the ecclesiastical remains of antiquity.

"The Cambridge Architectural Society are willing to undertake the restoration of this interesting building, on the understanding that the consent of the University be obtained, and that subscriptions be promised sufficient to justify an expectation that the sum (£500) necessary for the work will eventually be raised.

"Independently of the chapel being in itself highly worthy of restoration, as a fine specimen of Norman work, a still stronger argument for rescuing it from its present state of ruin, is found in the increase of church accom-

modation, which the chapel, if restored, would provide for the spiritual necessities of the overgrown parish of S. Andrew the Less, Barnwell."

*Kilkenny Cathedral.*—A correspondent has sent us a photograph of the choir of this cathedral church. Nothing can be more disgraceful. It is full of pews with huge cushions: a huge stove in the middle; a miserably attenuated coverless font between the stove and the altar. The latter is not shown in the photograph—happily, we have no doubt. A pulpit seems, however, to stand in the middle, obscuring the altar altogether. Galleries run round three sides, and the choir arch is glazed to the top. An organ with a singing gallery, duly provided with curtains, stands under the arch. Is not this the worst cathedral choir in the United Kingdom? The cathedral establishment of S. Canice, Kilkenny, appears to consist of a dean, an archdeacon, a treasurer, a precentor, a chancellor, seven prebendaries, and four priest-vicars. And they are content to allow their choir to remain in a condition which would be discreditable to the lowest conventicle?

We are glad to report that the threatened demolition of S. John's church, Leeds, has been averted.

The news which has been nearly simultaneously published of Mr. Scott's being appointed architect of the Midland Station in London and of Glasgow University, proves that Gothic is winning the day. Mr. Waterhouse's Gothic club—the Junior University—in S. James' Street, is (we hear with pleasure) soon to be begun.

We have to acknowledge a copy of a valuable paper, enriched by a ground-plan of the Abbey Church of Bury S. Edmund's with the adjacent buildings, contributed by Mr. Gordon M. Hills to the *Journal of the British Archæological Association*.

We have seen with much pleasure a Sermon entitled "The Bells of the Church," preached at S. Mary's, Penzance, on Monday, Oct. 30, 1866, on the occasion of the dedication of an octave of bells in the belfry of that church, by the veteran campanologist, the Rev. H. T. Ellacombe, Rector of Clyst S. George, Devonshire.

Mr. Baigent's letter and pamphlet on the Statue of William of Wykeham in the Winchester cross, only reached us as we were going to press.

We postpone to our next number a notice of the curious bell-inscription in Priston church.

---

# THE ECCLESIOLOGIST.

---

“ Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXIII.—APRIL, 1866.

(NEW SERIES, NO. CXXXVII.)

---

## LIBRARY AND OBITUARY OF LINCOLN CATHEDRAL IN THE THIRTEENTH CENTURY.

*To the Editor of the Ecclesiologist.*

SIR,—The following inventory of the Library of Lincoln Cathedral occurs in Harl. MS. 6985, fo. 75. With regard to the persons mentioned, I find some mentioned in the MS. obituary. The names of the canons were unknown to Le Neve or Browne Willis.

Jan. iii. Id. Robertus, episcopus secundus.

Feb. vi. Id. Will. archid. Northamp.

Mart. iii. Id. Nicholas, canon. et archid. qui dedit Bibliothecam S. Mariæ.

June viii. Id. Petrus, abbas Messendene cujus frater Hamo, canonicus et cancell. pro animâ ejus dedit librum sermonum per totum annum.

Dec. vi. Id. Gerardus, can. et subdec.

Julii Kal. Jordanus, thesaur.

Sept. xvi. Kal. Hamo, cancellar.

Alexander was consecrated July 22, 1123. (Contin. Florent.)

Reginald was subdean of Lincoln 1217, archd. of Leicester, 1204. (MS. Lans. 935, 49 b., 50 a.)

Robert de Querceto was consecrated bishop of Lincoln Sept. 1147. (Matt. Westm. in A°.)

Roger de Derby was præcentor c. 1148. (Cont. Abb. de Thame MS. Cott. Jul. vi. vii. fo. 235. MS. Harl. 6974, fol. 81 b. MS. Lans. 935, fo. 49 b.)

Geoffrey de Depyng was præcentor 1211, and d. 1224. (Chron. Oseney MS. Cott. p. 127. MS. Harl. 6974, fo. 81 b. Lans. MS. 935, fo. 49 b.)

Hamo was chancellor c. 1150, and became dean 1189, and died Aug. 17, 1195. (MS. Harl. 6974, fo. 83. Lans. 935, fo. 49 b.)

Jordan was treasurer c. 1188. (Mon. Anglic. ii. 815. Lans. 935, fo. 49 b.)

Martin was treasurer c. 1160–4. (MS. Cott. Claud. A. viii. fo. 130. Lans. 935, fo. 49 b.)

Nicholas was archd. of Lincoln c. 1106.

William de S. Clere was archd. of Northampton c. 1144; he died 1168. (Lans. 935, fo. 50 a. Reg. Swaff. fo. 129. MS. Cott. Claud. A. v.)

Hugh was archd. of Leicester c. 1150. (MS. Lans. 935, fo. 50 a.)

By the Statutes of 1212 the chancellor was keeper of the books of theology and the rest kept in an aumbry, being bound to exhibit them to deputed members of the chapter in the first week of Lent in every year.

From Leland's Collections. (MS. Add. 6143, fo. 1.)

Ivo Carnotensis epūs ante collectionem ecclesiasticarum regularum.

Historia de vita et gestis S. Hugonis Linc. Epi.

Petrus de Aureolis.

Culton Albremat' sup. librum Sinar.

Pronosticon futuri sæculi.

Liber Canonum Romanor' Pontificū.

Liber Statutorum Romanor' Pontificū.

Vegetius de re militari (mentioned in the other catalogue.)

Cassiodorus super Psalteriū.

Breviarium Barnardi Papien. præpositi.

Cronica Cestrensis.

Nicholas, archdeacon of Lincoln and canon, dedit hanc bibliothecam in duobus voluminibus (i. e., a Bible.)

Hamon, the chancellor, found in the aumbry these volumes :

Bibliothecam in ii. voluminibus.

Tripartitum Psalterium.

Augustinum a. Johannem.

vi. Passionarios (one was given by Master Reginald, who had lost librum de vitâ Jo. Eleemosynarii.)

Vegetium de re militari cum Eutropio de rebus Romanis (in one cover, which Master Gerard, canon, gave, having lost Boetium de Consolatione.)

Libellum de fundacione Eccl. Lincoln. (containing all the charters.)

The rest were in the church, in the keeping of treasurer Jordan, and now of treasurer Martin.

ii. Omeliæ.

ii. Psalteria (given by Canon Samson.)

Historie M. Petri Mand.

Topographia Hibernica, the gift of Gerald, archd. of Wales.

After Hamon became chancellor, the following books were given :—

Of the gift of Bishop Hugh—

Magna volumina Sermonum.

Catholicon doctorum per totum annum.

Lib. de vitâ iv. regum, in a red cover.

Psalterium cum magna glossata, which Præcentor G. has.

Omeliarius in corio cervino.

Martirologium cum textu iv. Evangeliorum, which the chanter has.

Of the gift of Bishop Alexander—

Genesis non integer glossatus.

Johes. gloss.

Lucas glossatus.

Epistolæ canonicæ.

*Apocalypsis Johannis glossata.*

*Cantica Canticorum et Ecclesiastes et Parabole Salomonis, in one vol.*

Will. arch. of Northampton, his nephew, gave these.

Of the gift of Bishop Robert II.—

*Registrum.*

*Gregorius.*

*Josephus.*

*Psalterium juxta glossatum Gileberti sine textu.*

*Breviarium suum, in ii. vol. partitum, which Treasurer Martin, his nephew, has.*

Of the gift of Hugh, archd. of Leicester—

*Decretum Gratiani et Egesippus.*

Of the gift of Treasurer Jordan—

*Hamo super Epistolas Pauli.*

Of the gift of Master Reginald—

*Matthæus glossatus.*

Of the gift of Præcentor Roger—

*Liber Scintillorum cum Solino de mirabilibus mundi, in one vol.*

Of the gift of Chanc. Hamon—

*Psalterium juxta glossaturam Gilleberti Ponete, cum textu, in a red cover.*

*Sermones in Ecclesia per totum annum legendi.*

*Martirologium novum continens regulam Augustini, cum expositione ejusdem, cum aliis scriptis.*

The remainder of the obituary I now append :—

Jan.

vi. Id. Ob. Colduanus Pater Picoti.

Id. Ob. Adeliza mater Epi Rob.

Feb.

xix. Kal. Godefridus canon. et sacerdos.

xviii. Kal. Rob. archid. Linc. qui dedit quoddam virgultum quod emit Deo et S. Marise (c. 1100.)

xv. Kal. Moyses clericus, qui dedit terram suam S. Marise.

xiii. Kal. David arch. (de Buckingh. c. 1171) et Adeliza uxor Normanni.

iii. Kal. Radulphus can. et sac.

ii. Kal. Ada mater Alex. epi.

vi. Id. Gunterus canon.

Martii.

xv. Kal. Osbertus fil. Hugonis canon. et Gilbertus.

x. Kal. Alex. hujus sedis episc. iii. (1147.)

vi. Kal. Adelelmus egregius hujus sedis decanus iv. (c. 1163.)

Non. Brand presb.

Galfridus presb.

April.

ix. Kal. Rogerus arch. de Bercastra canon. (before 1175.)

viii. Kal. Will. fil. Osberti.

vii. Kal. Guarinus canon.

ii. Kal. Nich. arch. Bedef. qui dedit S. Marise Missale et calicem deauratum et vestimentum sacerdotale (c. 1180.)

vii. Id. Berregarius miles.

vi. Id. Herebertus sacerdos.

Maii.

xviii. Kal. Walterus can. et sac.

- xi. Kal. Reginaldus diac.
- vii. Kal. Godefridus arch. (de Bedf.) et canon. (c. 1217.)
- vi. Kal. Walterus archid. Leicestr. (c. 1120.)
- vi. Non. Matilda R. uxor Hen. Regis.
- v. Non. Matilda R. uxor Steph. R.
- ii. Non. Remigius epus. Linc. eccles. stabilitor (1092.)
- Non. Gilebertus can. et sac.
- viii. Id. Rogerus canon.
- ii. Id. Nigellus archid. (de Northamp. c. 1115.)
- Junii.
- viii. Kal. Will. Talebot canonicus.
- v. Kal. Albericus canon. et sacerdos.
- iv. Non. Will. can. et diac. et Rob. de Wigonia canon.
- vi. Id. Radū̄s can. et diac.
- iii. Id. Ajax canon. et sac.
- Julii.
- xvii. Kal. Rob. del But succentor eccles.
- xv. Kal. Hugo can. et sac.
- iii. Kal. Will. canon.
- Kal. Ric. archid. (de Linc. c. 1170.)
- v. Non. Siwardus canon. et sacerdos, qui dedit terram S. Marise in paroch. S. Mich.
- vi. Non. Alexander canon. et sacerdos.
- Id. Rogerus fil. Geraldī qui dedit S. Marise preb. de Asgereby (c. 1140.)
- Augusti.
- xvii. Kal. Walterus can.
- v. Kal. Jokel sac. et Galfridus canon.
- iii. Kal. Gillebertus canon. et sacerdos.
- Non. Symon qui dedit fabricam S. Marise.
- Sept.
- xix. Kal. Will. de Buggenden.
- xvii. Kal. Comes Eustachius regis Steph. fil.
- xiv. Kal. Rad. de Mureamuthā canon.
- viii. Kal. Radulph. subdec. (c. 1183.)
- iv. Kal. Rob. de Cantebrigg. canon.
- iv. Non. Mauritius canon. et diac.
- v. Non. Will. Rex. Anglor.
- iv. Id. Petrus cantor noster qui cognominatur Werno (inst. c. 1092.)
- iii. Id. W. de Romarā qui confirmavit preb. de Asgerebi.
- Oct.
- xvi. Kal. Willelmus canon.
- xiv. Kal. Philippus can. et sac.
- xiv. Kal. Gillebertus canon. et sac. fil. Ric. archid.; Ricardus clericus, Herveius can.; Adam de Heli canon.
- ii. Kal. Godricus clericus qui dedit terram suam Marise in paroch. S. Petri.
- v. Non. Petrus de Melida canon. et sacerdos.
- iv. Non. Rainerius canon. et sacerdos.
- iii. Non. Fulco de Chaineto canon.
- iv. Id. Siwardus canon. et sac.; Walterus canon. et diaconus.
- iii. Id. Ingelramus canon. et diac.
- Id. Rob. de Beacolf can. et sac.
- Novemb.
- x. Kal. Gentilis nepos Alex. P. III. can.
- viii. Kal. Steph. illustris rex Angl.

- ii. Kal. Thomas can. et sac.  
 v. Id. Osbertus presbyt. frater noster.  
 Id. Robertus can. et sac.  
 Decemb.  
 xiii. Kal. Humphriedus subdec. (c. 1160.)  
 vi. Kal. Nigellus de Albini.  
 iii. Kal. Osbertus can. et sac.  
 iv. Non. Hen. pacificus rex Anglor.; Wigerius can. et sac. et Andreas de  
 Norwich.  
 vi. Id. Bernardus sac.  
 iii. Id. Rogerus ep. Sarisb. (1139.)  
 ii. Id. Radulphus archid. (de Leicest. inst. c. 1092.)  
 Januarii.  
 xix. Kal. Will. thesaur.  
 xv. Kal. Albinus can. et sac.  
 xiii. Kal. Walterus de Amundevilla.  
 xi. Kal. Ric. clericus.  
 ix. Kal. Jordanus fil. Fulconis; Aschetillus can. et sac.; Radulph. can.  
 vi. Kal. Robertus huj. sedis epis. iv. (1167.)

Yours, &c.,  
 MACKENZIE E. C. WALCOTT, B.D., F.S.A.

## ELY CATHEDRAL.

The following paper has been issued by the Dean of Ely :—

"The time seems to be now come, when the completion of the great work of restoration, commenced under Dean Peacock and guided for many years by his care and judgment, may be looked upon as being within reach.

"The works which have been hitherto accomplished may be enumerated as follows :

- "1. The choir restored and re-arranged.
- "2. Central lantern restored (Peacock Memorial.)
- "3. South-east transept restored.
- "4. South-west transept restored.
- "5. Roof of north transept restored and painted. (The painting at the expense of tradesmen employed upon the cathedral.)
- "6. The nave ceiled and painted. (The painting by the late Mr. L'Estrange and Mr. Gambier Parry.)
- "7. Nave roof repaired and re-leaded.
- "8. S. Catherine's chapel rebuilt.
- "9. Bishop Alcock's chapel restored.
- "10. Galilee porch re-paved.
- "11. Western tower opened, ceiled, (the ceiling painted by Mr. L'Estrange,) re-roofed, strengthened, &c., (part of the expense borne by the late H. R. Evans, Esq., and his son, the present H. R. Evans, Esq.)
- "12. About seventy windows filled with painted glass.

"The expense of the restoration of the cathedral cannot be given with perfect accuracy, but the account which is here subjoined will be near enough for all practical purposes.



## GENERAL RESTORATION.

	£.	s.	d.
Contributed by the public to the 'Ely Cathedral Restoration Fund' . . . . .	9578	0	0
Expended by the Dean and Chapter (about) . . . . .	11000	0	0

## PEACOCK MEMORIAL.

Contributed by the friends of Dean Peacock to the Restoration of the Lantern . . . . .	2407	0	0
Expended by the Dean and Chapter (about) . . . . .	4200	0	0

"It would thus appear that since the commencement of the great works in 1846 to the present time the sum of £27,185 has been expended, of which £15,200 has been furnished by the Dean and Chapter. It ought to be added that the sum contributed by the public includes a donation of £500 from the Bishop of the diocese, and about 1,000 contributed by members of the Chapter in their individual capacity.

"It must be observed, however, that the sum just mentioned by no means represents all that has been done for the cathedral. The following works and gifts are not included :

"The painted windows, which have been supplied partly by individual donors, partly by a bequest of Bishop Sparke. Amongst the donors are Her Majesty the Queen and the Prince Consort. To the bequest of Bishop Sparke the cathedral is indebted for the east windows, and those in the clerestory of the choir; and the fund is not yet exhausted.

"2. The carved panels above the stalls in the choir, now amounting to thirty-seven, and supplied almost entirely by individual donors, at a cost of about £18 each.

"3. Bishop Alcock's chapel restored by Jesus College, Cambridge.

"4. A pinnacle at the south-east corner of the choir, built by A. J. B. Beresford Hope, Esq.

"5. The magnificent reredos, presented by J. Dunn Gardner, Esq.

"6. The contribution of Canon E. B. Sparke towards the restoration of the south-west transept, and that by the two Messrs. Evans to the works in the western tower.

"7. The font, presented by Canon Selwyn.

"8. The gates of the choir aisles, presented by Alan Lowndes, Esq., and Dean Peacock.

"9. The brass eagle lectern, presented by Canon E. B. Sparke.

"10. The tombs of Bishop Allen and Dr. Mill.

"11. A legacy of £100 by the late Mr. Millers, Minor Canon of the cathedral, and a contribution of £300 by his residuary legatees, applied to the ceiling of the nave.

"Neither does the sum mentioned as having been contributed by the public include a legacy of £500 from the late Miss Allen, daughter of Bishop Allen, (which has been appropriated to a new pulpit, now in progress from the designs of G. G. Scott, Esq.,) and a legacy of equal amount from Bishop Turton for the purpose of repaving the nave.

"It may be safely stated that the expense of the works and gifts above specified has not been less than £13,000; the windows alone have cost nearly £9,000. The entire sum already expended upon the cathedral will thus be found to exceed £40,000.

"In order to bring the cathedral into such a condition as would appear satisfactory to those who have taken part in its restoration, the following works require to be done :

"1. The nave, octagon, and transepts must be paved. Towards this work Bishop Turton gave by his will (as above stated) the sum of £500. The whole expense will probably be not less than £2,500.

"2. The stonework of the octagon must be completed by the restoration of the pinnacles and parapet. The external effect of Alan de Walsingham's lantern cannot be rightly estimated, until this restoration has been made; the cost will be about £2,500.

"3. The lantern must be internally decorated. This work, though highly necessary for completing the effect of the interior, will probably not cost more than £500.

"4. The Galilee porch requires extensive repair, partly from the decay of the Purbeck marble which is largely used in its construction, and partly from the unskilful treatment to which it has been submitted in former times. A grand commencement of this work has been made by Mrs. John Thomas Waddington, of Twyford Lodge, Winchester, at whose sole expense the portal which forms the eastern side of the Galilee is undergoing complete restoration, as a memorial of her late lamented husband. The restoration of the remainder of the Galilee would probably cost £2,000.

"5. The warming of the cathedral is another work, for which it would be impossible to set down less than £500; probably it would cost much more; but this is a work which, if considered desirable, may fairly be left to the Dean and Chapter.

"6. The proper lighting of the cathedral is a matter for consideration; this also might be regarded as a work devolving upon the capitular body; but when the extremely artistic character of the standards or coronæ, which such a building requires, is taken into account, perhaps it may be fairly added to the list of works in which the friends of the cathedral may be asked to co-operate.

"From this statement then it would appear that an expenditure of from £7,000 to £8,000, would complete the principal necessary works of the cathedral, with the exception of the rebuilding of the north-west transept, which it will probably be deemed desirable to omit from consideration, at all events, until all the other works specified have been finished.

"Call the sum necessary £7,000; this is not much to raise for so good a purpose; and when it is considered what the effect of the expenditure of such a sum will be, it seems difficult to believe that the money will not be forthcoming.

"The Dean and Chapter have not shown themselves hitherto insensible to the primary claim which the cathedral has upon them, nor are they likely to do so in the completion of the great work which they have now had in hand so long. But the cathedral has claims upon others besides the capitular body. It has claims, which it is believed will be once more acknowledged by the wealthy landowners of the diocese, by the colleges of Cambridge, several of which are intimately connected with Ely, and finally by lovers of architectural beauty and ecclesiastical propriety throughout the country.

"To all persons therefore, who take an interest in Ely cathedral on diocesan or any other grounds, an appeal is now made, and they are respectfully urged to make one final effort for the purpose of completing a work which has been so well begun and hitherto so prosperously carried out.

"H. GOODWIN.

"*The Deanery, Ely,*  
"January, 1866.

"Donations to the 'Ely Cathedral Restoration Fund' may be transmitted to the Dean or any member of the chapter, or they may be paid at any one of the undermentioned banks:—Messrs. Smith, Payne and Smith, London; Goslin and Sharpe, London; Mortlock and Co., Cambridge and Ely; Foster and Co., Cambridge and Ely; Harvey and Hudson, Ely; Veasy, Desborough, and Co., Huntingdon; Barnard, Barnard and Wing, Bedford; Oakes, Bevan, and Co., Bury S. Edmund's."

## M. REICHENSBERGER ON ART.

*(Continued from p. 22.)*

THERE exists a widely extended prejudice, that Art is something quite separate from all other things, a sort of article of luxury for the richer and higher classes, somewhat like oysters and caviare. This view came in with the "renaissance" above-mentioned. Up to that time the matter had been otherwise apprehended by all nations of note in the history of Art: but in the Christian Middle Ages, especially, Art had been esteemed an essential element of popular life, an indispensable condition of its health and freshness. Nothing seemed to them too costly (if it were effective) for satisfying this requirement, and thereby at the same time displaying the power and dignity of the commonwealth. From the heavenward-aspiring cathedral down to the fountain in the market-place, Art did her utmost, always with regard to the purpose of the work, to accomplish that task. The same spirit ruled within the dwellings of the citizens, which not unfrequently contained more that was truly artistic than the greater number of the palaces do in these days, not only those of the upstart merchant-princes, but even of very many pedigreed aristocrats. Art had been received into the heart of life; everything, without excepting the homeliest pottery-ware and kitchen utensils, spoke of a living and finely cultivated sense of beauty. Now-a-days, certainly, a great many more people understand reading and writing, and the consumption of printing-paper is enormous. But when we look around for the fruits of such cultivation, we are everywhere wofully off with respect to the harvest in the domain of the beautiful. The modern streets and squares, ruled with the police-truncheon, breathe out an almost deadly *ennui*; a cast-iron, oil-besmeared pump, perhaps in the form of a sarcophagus, a candelabrum of bronzed zinc, a letter-box after some model designed in academic style for the whole monarchy, these are about the highest flights which the practice of art, as applied to popular life, can take in these days. In the larger cities indeed monuments are still erected to commemorate events or persons of importance, but never so as to speak to the mass of the people, and to grow into its life, rather with the purpose of exhibiting learned studies of horses and mantles, or a profound knowledge of the nude, and of puzzling people with the questions, what the roll in the hand of the great man may contain, or how many hundred-weight of metal may have gone for the casting of the colossal figure. No consideration is given to anything that may stir the fancy, and refresh the spirit; at most some incense is offered to the popular feeling that prevails just at the time; thus, for example, the prospectus of an additional monument lately designed by a celebrated sculptor of Berlin contained the magic word "Progress" not less than three times in the first six lines, while the monument itself treated us with the clock-pattern, inherited from the pigtail-period. All this may seem to "good society," as it is called, like real progress; but the people properly so called flies from the

frosty forms of the Academicians to the gurgoyles<sup>1</sup> of its town-hall or exchange, to its *Schönbrunnen*<sup>2</sup> and *Gänsemännchen*,<sup>3</sup> to its big S. Christopher,<sup>4</sup> its Roland-pillar,<sup>5</sup> and its *Kindlifresser*,<sup>6</sup> yes even to its *Manneken P*—,<sup>7</sup> or to any other relic, still spared to us by “enlightenment,” of the old times, in which humour, historical feeling, technical force and practical usefulness mutually interpenetrated one another, and Art still spoke a language generally understood, instead of the modern gibberish, brewed from Greek, Roman, and Heaven knows what other, scraps.

But to this pass we are come, because, since the revival of heathendom, (which has besides, for the most part, been misunderstood,) Art and Handicraft have gone different ways, upon which the former has gradually been lost in vapour, the latter in a swamp,—because the learned have, for the most part, looked down slightly upon the faith, the customs, the traditions, the mental needs in general of the people,—because men have thrust their inherited treasures from them, to go begging in foreign parts,—because, in fine, that cold-witted cosmopolitanism, with its superficial quackery and its sounding phrases, has used up all that was natural, genuine, and solid, in that universal hash of cultivation, which is so palatable, because it requires neither teeth nor any special digestive power.

In like manner as, before the irruption of this disaster, Art was acknowledged to be every man’s affair, so also now it is every man’s affair to help, according to his power, in checking the disorder,—in working to this end, that Art may return again into daily life, and be recognised as a condition of its intellectual health.

But how are we to set about this? In general the healthy human understanding, left to itself, readily finds the right way,—but, be it observed, only the *healthy*.

Before all things let the PEOPLE put more trust in themselves and their very own inmost feelings, than in those persons who, in order to stir up their passions, always have “the welfare of the people” in their mouths, and talk of “freedom,” while, for their part, they are only striving after power and dominion, in order to crush those who think differently.

Instead of following the vain phantoms which flatterers conjure up

<sup>1</sup> The German word *Gapper*, meaning *gaper*, seems to include both gurgoyles and other similar architectural figures. Old clock-towers (as for instance at Cologne and Coblentz) frequently have such figures, furnished with moveable jaws, which open and shut when the clock strikes.

<sup>2</sup> The beautiful fountain in the chief market-place at Nuremberg.

<sup>3</sup> Another fountain in the same city, adorned with the bronze figure of a peasant holding under each arm a goose, which spouts water from its mouth.

<sup>4</sup> A figure of S. Christopher bearing the infant CHRIST on his shoulder over a river, is (or was) an ornament of every German cathedral, and often occurs in the towers of secular buildings. It may be interpreted as physical power doing service to Christianity.

<sup>5</sup> A colossal figure of a knight, emblematic of judicial authority, which was often erected in public places. Instances are still to be seen at Bremen, Halle, &c.

<sup>6</sup> A public fountain at Bern, with a fancifully ornamented column, on the top of which is an ogre carrying in a sack some children, which he is about to devour. The translator is indebted to the courtesy of M. Reichensperger for the foregoing and other explanations.

<sup>7</sup> A well-known fountain at Brussels.

before them, and allowing themselves to be lured with big words, let the people bethink themselves of their inherited substance, and take care to save, or to replace, as much of it as possible: whatever has not yet been tried in any way let them accept with the greatest possible caution, and always look for the kernel behind the shell, for the truth behind the outward show. In traditional uses, costume, dialect, and other peculiarities, there lies for the most part a powerful element, as of power, so also of beauty; they set forth the individuality, the character of the particular race; while on the other hand the levelling and assimilating process enervates it, and transforms it, with others, into a great flock, which thenceforth are merely counted, taxed, and shorn, by despotism, either monarchic or democratic. Movement in the direction of universality is indeed one that is thoroughly justifiable, and even necessary, especially from the Christian point of view; but as the circumstances of the world at present lie, there is verily no need for such a thing. Almost everything presses and pushes for extension; consequently what we should *now* aim at is to increase the weight of the particular, and by all means to strengthen the historical influence against the vague cosmopolitan. When the carriage is going down hill, we drag the wheel.

Old monuments are withal, to the people, books of history, whose language, when one has learnt to understand it, is far more impressive and more true than that of paper books. During the rule of the so-called "enlightenment," which believed in nothing except its own infallibility, and despised everything that lay behind it, unless it happened to be præ-Christian, every act of pulling down, clearing away, trimming after the fashion of the day, was considered to be progress; whatever did not wear a queue or a peruke had to take itself off, as "old-fashioned." One principal task of the people is to preserve what still exists, and to restore suitably what has been disfigured. But their attention should be given, not only to the more conspicuous monuments, but to all that testifies of the life and faith of old times, to the crosses on the waysides and on the mountain-tops, to the chapels of the saints, to grave-stones, stations, and whatever else art or piety has erected. A people that does not honour its past, deserves no future. Through such restorations public feeling for the beautiful in art is awakened, and, in particular, in the execution of them even ordinary workmen gain knowledge and readiness which qualify them for again producing something new in the spirit of the old. So long as old works of art lie neglected and defaced, very few persons indeed have any notion how beautifully they were conceived and executed; but proportionately with the extent to which they have been renewed, interest in them increases, and, together with that, readiness to bring offerings. There is never any want of the latter, especially in the middle and lower ranks of the people, as soon as something truly beautiful has been held forth, and the right chord has been struck. How much of this sort has the open-handed energy of a few already accomplished in our days! Selfishness generally roots itself deeper in palaces than in cottages: where something noble and beautiful is in question, plain citizens can much sooner be animated in its behalf, than the ready-tongued exquisites, on the heights of their "world-wide views."

As in everything that is praiseworthy, so also in the matter of which we are here treating, persons in authority should set a good example, and in addition to what is only useful, should also forward that which is beautiful and belongs to a higher order of things. This applies especially to *municipal authorities*, under whose protection so many bequests of former times are placed. During the ages which the advanced party is accustomed to call "dark," it was the greatest pride of the cities to show by their outward appearance that their citizens bore within them not only a stomach, but also an immortal soul, that ideas were living within them which sought for a worthy language in which to speak to coming generations. The order by which the citizens of Florence, in the thirteenth century, decreed the building of their cathedral, is well known. "Considering that the highest wisdom of a great community consists in so managing its affairs that, from its external operations, its discernment as well as its munificence may be perceived," and so on. Like Florence, so thought and acted most other cities for centuries, and our fatherland especially, we may well affirm, was bespangled with monuments of every kind, as will readily be perceived from a glance at the Topographies of Merian, which lay before us a picture of Germany before the beginning of the fratricidal Thirty Years' War.<sup>1</sup> In proportion as the mediæval life of states and communities fell to pieces, or was broken in pieces, absolute power sucked the blood out of the veins of the communities; and they at last, destitute of all higher consciousness, trod under foot what had been the pride of their ancestors, or at least, in dull indifference, left it to its fate. In recent times circumstances have, thank God, in several respects changed for the better, and one sees some life gradually returning to the city corporations. But of what use is the independence of communities, when that, like the supreme power of the State hitherto, is turned into money; when the common-councillors, in the spirit of vulgar or doctrinaire liberalism, neglect their immediate interests for the sake of general politics, and to a certain extent, put the cart before the horse!<sup>2</sup> But I must and will confine myself, for the present, to the subject of æsthetics.

A picturesque city can spring up only when the sense of beauty has been fostered in the population, and as much free play as possible has been allowed for its developement. But nothing operates more unfavourably with respect to this than police-guardianship; indeed the ideal of bureaucratic beauty, the greatest possible symmetry and uniformity, admits of no reconciliation with it. What public security demands, whatever is necessary to render commerce and social life practicable, should be enforced, but nothing even a hair's breadth beyond this. From the domain of art the police-pigtail<sup>3</sup> must be plucked up by the root. Authority stands in a more dignified position the more it confines itself to the essential part of its business, the strictly vital

<sup>1</sup> See my publication, *Mathias Merian und seine Topographien*, (Mathias Merian and his Topographies.) Leipzig, T. O. Weigel. 1856.

<sup>2</sup> Literally, "put the shirt on over the coat."—Translator.

<sup>3</sup> The German word *Zopf*, signifying a queue or pig-tail, is applied figuratively to anything absurd and antiquated, and with regard to the German police in particular, to their petty system of official interference, well described in the text.



points; government interference with everything does not tend, in the long run, to the welfare even of the governments. Nowhere is the personal freedom and the independent action of every individual more fully developed than in England; and yet certainly no one will assert that social order is in worse case there than in the countries where one cannot even repair a fence without permission from the police. Thanks to official aesthetics we are come to this, that the public so admires the streets straight as mould-candles, with their beplastered dwelling-boxes, as like one another as eggs are, that one does not readily take the least offence, when the most wretched insipidities gradually displace everything that can attract and satisfy any artistically cultivated eye. On the contrary, when a monumental gateway is replaced by a cast-iron grill, when a jutting oriel is shaved off, or a high gable pulled down, or a street forcibly set straight by the line, this is called "progress." Nor, as events in the neighbourhood have shown, are the local connoisseurs less enthusiastically excited in favour of people of rank who narrow the view from their windows by interposed Corinthian or Ionic pillars, who seek to reproduce in Paris-plaster the glories of Italian marble palaces, inclusive even of the busts of celebrated men, and clap on to their ceilings, by means of iron clamps, paintings that travesty Grecian or Pompeian art. And yet such a proceeding is nevertheless to be recognised as praiseworthy, in comparison with the lamentable indolence which no longer feels any impulse to ennoble the necessities of life by means of form and colour: only it is and remains smitten with barrenness. What is merely learnt by heart or painfully imitated does not stir the spirit; at most it excites a passing curiosity. He who would make a lasting impression on the people, and awaken spontaneous action among them, must seek for the points of junction in their inmost being, and, above all things, must build upon fundamental ideas that bear in themselves the warranty of duration.

It has been already pointed out above how much the State-governments have disregarded the principle that art is every man's affair. Germany in old times was in fact unacquainted with that which people now-a-days call a "State." There was a lord of the land, and below him, and indeed beside him, there was a great number of personages resting upon their own rights. So also Art stood upon her own feet in the midst of the people, and lived with their life, beautifying it by means of all the noble productions that came forth from her workshops. But then, at the time of the "Renaissance" above-mentioned, there sprang up through the men of letters, who were more at home with the old Romans than with their own fellow-countrymen, the doctrine of a State, which understood everything best, and accordingly had to provide for everything. The lords of the land found this doctrine the more reasonable, inasmuch as the aforesaid depositories of knowledge pointed out at the same time that in them, the princes, the all-powerful State had to a certain degree embodied itself, just as it had formerly in the monarchs of the decaying Roman Empire. Accordingly Art also was attracted to the court, and by it entrusted to the care of an office, whose business it was, from a green-cloth-covered table, to watch over it, and to take care of its welfare. They let it



cost them too a good bit of money, collected statues and pictures by purchase in the lands of all lords, established "museums" and "academies," into which they then also occasionally indeed allowed to stray somewhat of the property of churches and municipalities, who very naturally only felt themselves flattered by the high honour bestowed upon them; professors were appointed, and privy-councillors over them, and examinations contrived in every possible subject, which examinations those who wished to become anything in the career of State-art had to undergo. The people submitted quietly to all this. In truth it might pretty nearly be an indifferent matter to them what became of Art, because that had, to speak plainly, ceased for the most part to take any notice of their faith and feelings, or of anything that was dear and precious to them. Moreover, any one who lived in or came to the capital received permission at certain hours to walk in file past the works of art of all times and schools that were piled up there, in order to "cultivate his mind" by the process; and since almost everybody felt that he thereby became very confused in his intellect, and very weary in his limbs, it appeared perfectly clear to them that Art was not *their* affair, but that of the State, similarly with the management of the Post Office, the salt works, and the cannon-foundry. The academic artists, the official architects and their pupils, who had come into the place of the old homely masters in leather aprons and their journeymen, naturally awed the citizens by their titles, orders, and uniforms, as well as by their "cultivated" style of speaking and writing, and so everything seemed then to have been arranged in the best manner for all time to come. Even if here and there a malcontent may sometimes have quietly exclaimed to himself what the First Napoleon wrote on the 24th of January, 1806, to his "cousin," the Arch-chancellor Cambacérès, "*Bon Dieu! que les hommes de lettres sont bêtes;*" yet upon the whole, people came by degrees to think that everything that the academicians produced must be very fine, and that, for the very reason that one thing looked just like the other thing, of course nothing superior could possibly be designed.

But, thank God, amidst all this a change has taken place. The edifice, so "correctly designed," received the first blow through the old faith of the Church, which the all-powerful State, in spite of all its bureaucratic and police experiments, had not been able to dispose of in the same way. Devout worshippers were not at all at home in the academic churches, which reminded them of anything but the houses of God where their forefathers had worshipped, and were suitable for nothing of that which had to be carried on in them. After a long and obstinate resistance the Academies at last yielded the point, that churches might exceptionally be built in a Christian, and even in a Gothic style. But a breach had thus been made in the whole system, and it was widened visibly from time to time, so that at last the place could not be held against the onward-pressing Gothicists, who were constantly putting forth new parallels, and casting up redoubts at the foot of every old cathedral, from which they let their artillery play. The dodge of pretending to be deaf and blind, in which the Academicians had hitherto taken refuge, can at the utmost ensure a

weak tranquillity, not of long duration ; and the same is true of the reference to the so-called modern world-wide view, and its alleged final breach with the middle ages. Much truly has perished, and cannot be recalled to life ; but many a thing on the other hand is only apparently dead, and will awake again to life, even after a winter-sleep of centuries. Neither the Optimists, who perceive nothing on any side but progress for the better and the best, nor the croakers, who represent mankind as irrecoverably lost, and think that they are already beholding its extinction, are in the right. That which seems to the superficial observer an inextricable tangle, may be a texture combining freedom with conformity to laws, yet exhibiting the most wonderful dartings to and fro, much in the way that the configurations of a great musical composition would present themselves, if, translated into figures depicting the vibrations of sound, they were set before our eyes. But no man should ever pronounce anything beforehand to be impossible of all that he acknowledges to be good, beautiful and true ; he should rather summon the whole of his moral force in order to bring it about ; whatever impossibility there may be will discover itself in due time. So also in this case. The middle ages might have envied us many things, and it was not without fault on the part of the generations who then lived that so many of their creations did not attain to full maturity, that so many undertakings then begun were not carried out. We know through what fault, and upon what rock in particular, Mediæval art was wrecked in its triumphant and glorious course ; let us keep far away from both, and for the rest humbly take lessons from it. It will certainly not be the first time that a return has been made to truth out of the way of error.

Since thousands of anonymous newspaper writers daily feel themselves called to give advice to Governments, and the rest of the world considers this quite in order, it is hoped that it will not appear overpresumptuous if the writer of this pamphlet also, for once, addresses to them a piece of advice, which, at any rate, is well intended. It is in short this, to leave the care of Art to artists and to the public, to help and further it when there is any special occasion, and people desire them to do so, but not to try to circulate any official doctrine or Government style, and not to put commencing artists into a bureaucratic strait-waistcoat, but to allow individualities to develop themselves freely under self-chosen guidance. There is truly no want of other cares for Governments to employ themselves with ; but that the one in question is at least quite superfluous, is shown not only by a long past, but also—I only point to England—by the present. As regards the public buildings that are to be erected, in particular, they will certainly turn out more beautiful, and better adapted to their purposes than hitherto, if a competition be appointed among architects of recognized capability, and the decision of truly competent connoisseurs allowed to take effect, they having first permitted those architects to debate respecting the designs in their presence. But at any rate the business must not be settled in the same way as at Hamburg, for example, where the magnificent design for a town hall by Gilbert Scott was first honoured with the prize, and then—laid up among the records ; or indeed as at Berlin, where the sapient Court of Aldermen, instead

of the design for a hall by Frederick Schmidt, which had similarly received the prize, caused another design to be carried out, (both were in Gothic style,) the embodiment of which has only this merit, that it serves as a deterring example for all such as, resting solely upon their quality of Aldermen, think themselves fit to give judgment on matters of Art.

I must add this remark in conclusion, that if the revolution proposed above is in any measure to come to pass, the Governments must necessarily take the initiative. Such a thing, to all appearance, can never be expected from the Academies and the Art-bureaucracy, though these would certainly do very wisely to think of an honourable capitulation while yet there is time.

*(To be continued.)*

---

## RESTORATION OF THE CHURCH OF RATTRAY IN BUCHAN.

**"THE OLD CHURCH AND CHURCHYARD OF RATTRAY.**—The tourist, visiting the lower district of Buchan, will find a great change for the better at the old church and churchyard of Rattray. *A quarter of a century ago* the walls of the churchyard were in a state of complete disrepair—everything neglected, and apparently disregarded, cattle having free access to the burying-ground, and idlers at liberty to deface the gravestones, and to labour in the demolition of the church. Now all is changed—the burying-ground neatly and substantially enclosed by a stone and lime wall, and everything about the place indicating that some one has risen up, animated by a proper respect for a place once dedicated to God, and consecrated for the repose of His departed servants. The following two tablets, inserted into the west wall of the churchyard—the former on the east, the latter on the west side of the gate—record the names of the three individuals who have had a hand in this praiseworthy work, viz.:—James Cumine, Esq., of Rattray, who readily and willingly granted a letter of guarantee that the church and churchyard should, in all time coming, be set apart and preserved for the sacred purposes to which they were at first dedicated. The Rev. Alexander Boyd, who, to the credit of his memory, never showed inactivity or indifference when anything affecting the character and interests of his parish was concerned; and Alexander Davidson, Esq., who, when in a far distant land, was not forgetful of the place of his birth, nor the respect due to the House of God, even though in ruins, or to the memory of his departed friends who here rest from their labours.

"1. Tablet on the east side of the gate:

" ' 1848.

" ' The enclosure of the churchyard was restored with the prompt and kind consent of the proprietor of Rattray, and the active assistance of the late Rev. Alexander Boyd, then minister of the parish of Crimond.'

"2. Tablet on the west side of the gate:

" ' The wall enclosing the burial-ground was rebuilt at the request and expense of Alexander Davidson, a native of this parish, late of the island of Jamaica, now of Ceylon.—1848.'

" Mr. Davidson has also established a fund for the purpose of keeping the

churchyard in repair, in all time coming ; and another for aiding in the education of children in the parish, whether Presbyterian or Episcopalian. The old church, a venerable ruin, seems as if it were an embodiment of that religious system which, although like its Divine Author, always exposed to the storms and tempests of a hostile world, is yet essentially enduring as a rock. The walls are in many parts broken and battered down ; but as far as they remain, they look as if they would last till the end of time. Nor would it be difficult or very expensive to restore the old temple to its original state. It has been estimated that £250 would be sufficient for the purpose.

“ For this sum the old chapel might be plainly, but substantially restored ; and if made a chapel of ease to S. Columba’s, Lonmay, where the clergyman might easily, during the greater part of the year, have evening service and catechise the children, it would be a great boon to the families belonging to his congregation who are located in this neighbourhood.”—*Aberdeen Free Press*, Sept. 19.

In Pratt’s “ Buchan ” we are told, that “ This ruin is in the parish of Crimond, and diocese of Aberdeen. In the ‘ View of the Diocese of Aberdeen,’ we have the following account of its origin : ‘ ’Tis said, that a son of — Cumine, Earl of Buchan, was drowned accidentally in a well here, whereupon this chappell was founded for his soul.’ In the ‘ New Statistical Account,’ we have the description of it at some length : ‘ It is supposed to have been a private chapel for the use of the Earl’s family. The length within walls is forty-five feet ; the breadth eighteen feet ; the thickness of the walls three feet ; and the depth of the gables, still above ground, thirty-two feet. In the east end of the chapel are three arched (lancet) windows ; the largest, which is in the middle, is eleven feet high, and two feet wide ; the other two are each seven feet high and two feet wide. The walls are built of very small stones, firmly cemented with lime.’—‘ Between the years 1214 and 1223, William Cumine, Earl of Buchan, granted the lands and mill of Stratheyn and Kindrochet to Cospatric Macmadethyn, for the payment of two stones of wax, at Whitsunday yearly. This rent was afterwards given by the Earl of Buchan, in free alms for ever to the chapel of the Blessed Virgin Mary, in the town of Rettre in Buchan.’ (See ‘ Registrum Episcop. Aberdon.’ vol. i., pp. 14, 15.) At a later period the payment was changed into one of money. In the year 1451, Master Richard of Forbes, the chamberlain of the crown-lands in Mar and Buchan, in accounting for the issues of the barony of Kynedward, then in the king’s hands, by the death of Alexander, Earl of Ross, makes deduction of six shillings, paid to the chaplain of Rettre, from the lands of Stricken.”

---

## THE MONUMENTS OF RAVENNA.

THE history of Ravenna, the last stronghold of declining empire, the capital of the Gothic Italian Kingdom, the seat of the feebly tyrannic Exarchate, long favoured by the munificent regards of Justinian and his orthodox successors, and eventually handed over to the Papacy to become

one of the most precious jewels in the Tiara, is fraught with romantic incident, contrasts, and eventful vicissitude. Her ecclesiastical annals alone are so important as to suffice for an interesting chapter in Italian story; and her religious monuments are, of their description, unique, less impaired by modern interferences, and more impressively complete than those of Rome; whilst supplying the fullest illustration of the ideas and genius that animated sacred art in the fifth and sixth centuries.

Christianity was introduced here by S. Apollinaris, who is represented by legend as the personal friend and disciple of S. Peter, commissioned by that apostle from Rome to found this illustrious Church in the Adriatic; and surviving through an ordeal of multiform persecutions to govern his flocks in his missionary diocese for twenty-nine years, after which period he suffered martyrdom, A.D. 74, under Vespasian. An old chronicle describes him as baptizing his converts in the sea, and celebrating mass in a cottage on the shore, the first place of Christian worship here provided; and descending to a date so much later as the beginning of the fifth century, we read in the Lives of the Ravenna archbishops by Agnellus, that till S. Ursus (elected to this see about 400) built the first regular church for his cathedral, dedicated under the name "Anastasis," the Christians here had no other temples than cottages, worshipping "in tuguriis," as the writer says.<sup>1</sup> Whilst Ravenna was the imperial residence during the period most disastrous for the Western Empire, Honorius, Valentinian III., and Galla Placidia conferred many benefits on this city in the way of religious foundations and embellishments. The Arian Theodoric was also a benefactor to his capital, and, judged by the light of his time, an intelligent autocrat, who promoted civilisation at this centre. After the government of his successors, the Greek Exarchs, had lasted 185 years,<sup>2</sup> the last of those viceregal officers was driven from hence (A.D. 754) by Astolphus, the Longobard king; and Ravenna became, for but a short period indeed, the new capital of that semi-barbaric people. Soon occurred those events so important to the temporal interests of the Papacy; the donation of Pepin comprising in the liberal concession to Rome (755) the whole of the province which from this time began to be designated "Romagna." From this period the government of Ravenna was administered by her prelates in the name of and in subjection to the Popes (though some of them seem to have been loath to submit to such yoke;)<sup>3</sup> but about the time that other Italian cities

<sup>1</sup> In this respect art-historians differ from the chronicler, assigning the date 380, or about that year, to the origin of the first architectonic cathedral at Ravenna. (Ricci, *Storia dell' Architettura in Italia*.)

<sup>2</sup> According to some historians, 199 years.

<sup>3</sup> Long after the Greek Exarchate had ceased as a political administration under the Emperors, the Romagna province retained the same name, and the Ravenna bishopric seems to have affected the right to succeed to the Byzantine government over this city and territory. Her prelates, inspired perhaps by the recent example of the Popes, made some attempt to obtain temporal power from Charles the Great over the Marches of Ancona. It is evident that it was by the sole authority of the Pope, appealed to with success, that Charles the Great was allowed to carry away marbles and art-works from Ravenna for enriching his new residence and basilica at Aix-la-Chapelle—a fatal precedent!

freed themselves from the bondage of aristocratic or imperial dominion, Ravenna also cast off the authority of her mitred rulers, and constituted her new government on independently republican principles, with a general council of 250, and a special council of 70 citizens. In 1218 one of the powerful Traversari family disturbed this order of things by raising himself to the rank of Duke of Ravenna, a title yet new, but without otherwise setting aside the institutions of his native city. In 1240 Ravenna fell under the power of the Emperor Frederick II., who did not scruple to sacrifice her liberties by consigning her, eight years afterwards, to the troops of Pope Innocent IV., thenceforth to be governed by a Papal officer with the title Count, or Rector of Romagna. But this new political phase was brought to a term about 1300, by the ascendant influence of the Polenta family, who made themselves lords of Ravenna, and retained that power till 1440, when, having become odious to the citizens, their usurpation was overthrown, and the Romagna province spontaneously placed itself under Venice. Till 1509 that Adriatic Republic comprised this acquisition within its territories; then ceded it to the Papacy; and though in 1527 the Venetians again occupied Ravenna in order to make a more efficient stand against the mercenary armies of Charles V., three years later they once more handed over this possession to Rome by the treaty of Bologna. The annexation of this city and province to the Italian kingdom is an event of recent history, and, as well known, accomplished with scarce a shadow of resistance on behalf of the feeble government overthrown.

The above-named chronicle by Agnellus (in Muratori, *Rer. Ital. Script.*) extends over the period from A.D. 50 to 841, and was finished by the writer himself, prelate of this see about 880; being indeed a precious document of those earlier ages in the Italian Church; minute, scrupulously careful in detail, and distinguished by the earnestness of a fresh and simple nature. Not only good deeds and virtues suitable to their station, but the outward looks of the holy men are reported; one, we are told, was *speciosus formæ*, another *hilaris vultu*; one was *magnus prædicator*, another *pater pauperum*; while others are recorded to have preached every day, given a daily banquet, like S. Gregory I., to poor pilgrims, &c. We read nothing of any interposition from Rome in the appointment of these prelates till the time of John Angeloptes (so called from the visions of angels vouchsafed to him) who, occupying this see from 402 to 439, first received the pallium from a Pope—the chronicler indeed says, not from that dignitary, but from the Emperor, Valentinian III.; though we must infer that it was through the appeal of the latter to Rome that the archiepiscopal symbol was actually obtained; and Muratori concludes that the next in succession, Peter Chrysologus, was the first to exercise the authority of Metropolitan, and to receive consecration in person from the Pope. The episode of the meeting between the same John Angeloptes and Attila, and the spiritual appeals by which the fury of the Huns was averted from this city, and his troops induced to traverse it without damage to life or property, presents one of the noblest instances of the high and holy ascendancy obtained by sacerdotal dignitaries, and forms a worthy



counterpart to the still more memorable incident of Pope Leo's appearance in the camp of the same barbarian invaders. Seventeen bishops of this see appeared in the mosaics of the ancient cathedral, (executed 1112, but now unfortunately lost,) all distinguished by the dove hovering near the head,—in allusion to the legend that, after the election of Severus (about 346,) that bird invariably appeared in the assemblages of voters to guide the human choice according to Divine will! Now, the election of Severus was in this wise: the clergy and people having been convened to nominate to the vacant see, an honest weaver, a husband and father, left his loom, not without a little matrimonial altercation previous, urged by curiosity to attend the momentous meeting: ashamed of his mean attire, he hid himself behind the church-door; but presently all eyes turned towards him, for a dove had flown in, and at once alighted on his head! One version makes this occur three times, after the poor man had been turned out of the church, because too shabby for admission, and had reappeared on successive days, to be alike signalled by the Divine portent. At all events the weaver, Severus, was eventually made bishop; and till the twelfth century the tradition prevailed, however kept up, that all his successors were alike pointed out to choice by such visible tokens of the Holy Spirit present! And one moral meaning at least may be profitably derived from this legend, inasmuch as it attests the original freedom in the Church's constitution, the legal intervention of the popular element, and the independence of all external authority in the manner of providing for spiritual needs within the several dioceses, or, we should rather say, within the provinces only, subject to their respective metropolitans. In such examples the poetry of superstition may be the record of truth.

We are told much by Agnellus of the splendours distinguishing the sacred edifices at Ravenna; the munificent donations of emperors and archbishops,—the mosaics on gold ground, the gold and silver tabernacle on the high altar, the paintings illustrative of Evangelic history round church walls, &c. It was, no doubt, the early-attained excellence of art at this centre that gave rise to another beautiful legend referring to a picture of the SAVIOUR in the basilica of S. Peter, built here under Valentinian III. A holy hermit, in some Oriental desert, had prayed earnestly to be permitted to behold the Divine Person as made manifest in the garb of mortality; and it was at last intimated to him in a vision that he should travel to Ravenna, where the actual semblance worn by the Son of Man might be contemplated. He arrived here, followed by two faithful lions, tame and docile as house-dogs; and after observing all the pictures on sacred walls, came before one which an inner voice assured him to be no other than the genuine likeness of the LORD. Kneeling in devout rapture, he poured out his soul in gazing upon the heavenly beauty of that form; and in such overwhelming emotion was his life brought to blissful close, ebbing away with the tide of joy, like that of S. Micholinas, who expired in ecstasy on reaching the summit of Mount Calvary. The citizens hastened to give honourable interment to that pilgrim's remains; and the faithful lions, couching one at the head, one at the foot of his grave,



soon grieved away their lives also, and were buried beside their master: One would give much to be assured which among the pictures, or mosaics, in Ravenna's churches, were the one indicated in this story.

Christian Art in general, but especially the Mosaic, seems to have attained high excellence at Ravenna even earlier than at Rome; and indeed the various works in the latter artistic form of the fifth and sixth centuries that still adorn this city's churches are more interesting, more elaborate, and bolder in composition than the contemporary examples of the same art in the Papal metropolis. Vitreous mosaic (*crustæ termiculatæ*), substituted for that in coloured marbles or terra cotta more anciently in use, was first applied under the Empire, to the adornment of walls and ceilings in private churches, sometimes also for pavements in temples, or in the banquet hall. In this latter material, more capable of brilliant effect, mosaic was early adopted by the Church for the representation of sacred subjects; its enduring nature, its suitability for majestic and colossal figures or groups, being sufficient recommendation. Banished by antique artists to a subordinate and merely decorative place, where it seldom attempted even the higher range of mythologic subjects, (though we find exceptions indeed in the finest specimens from Pompeii and Præneste,) mosaic, as fostered by the regards of the Church, soon rose into a nobler sphere, and began to claim attention by two characteristics of progressive vitality,—advancement to perfection in technical skill, and superiority in the themes undertaken. When at Rome, lingering in old churches at evening hours, I have frequently observed how the majestic mosaic forms that look down from the vaulted apse or storied chancel arch gain enhanced effect, more solemnly expressive in the dim light, whilst other coloured representations become too obscure for notice; and it is undeniable that, though some charms are more easily felt than explained, many of those early Christian art works have power to impress and interest, quite apart from claims of the beautiful, and even when their characteristics are actually rude or grotesque. The Mosaic is pre-eminently a religious art in its higher capabilities.

Turning to the examples of this form of art at Ravenna, we find the mosaic adornment of churches become conspicuous in the fifth century, through the care of Archbishops, of Honorius, and Galla Placidia, and in the latter part of the sixth century, after the fall of the Gothic kingdom, the churches rebuilt, or reconstructed for Catholic instead of Arian worship here, received new embellishments, though it is in some instances uncertain whether their extant treasures be attributable to heretic or orthodox donors. The beautiful and varied series ordered for the chapel of the archiepiscopal palace, about 440, are still seen in preservation. Those in the basilica of S. John, founded by Galla Placidia, 425, have perished, save a few insignificant fragments; another church, raised by that princess in 438, was almost rebuilt and entirely modernized in 1683. The mosaics of the sixth century in the now ruinous *S. Michele* have been sold, and left to find their way to Berlin. When the cathedral was rebuilt in 1735, with almost total loss of its ancient artistic wealth, and without regard for the norms of the original in the new architecture, among other contents that perished were all the mosaics of the tribune and chancel, ordered by

an archbishop in 1112, their subjects, the Resurrection and Ascension, the martyrdom of S. Apollinaris, and the seventeen sainted prelates of this see.

When Ravenna was an important naval station, and the sea (now nearly four miles distant) only divided from her walls by the waters of a vast lagoon amidst which they rose, Augustus turned these local advantages to account by constructing a harbour capable of sheltering 250 ships, called *Portus Classis*, between which and the city soon sprang up a populous suburb or rather additional town, known as *Cæsarea*. The basilica of *S. Apollinare in Classe*, about two miles from the actual city, is the sole monument that retains merely in its name the records of that populous quarter, never restored after having been laid waste by the Longobards in 728. In the story of architecture this once splendid church fills a conspicuous place, being described by Agincourt as "a new example of the blending of the form of the temple with that of the antique basilica, in order to its adaptation for the rites and usages of the Church in early Christian periods." Considered the most perfect model of its class in Italy, it has, notwithstanding such high claims, been subjected to many and grievous outrages; and when I visited Ravenna, (before the change of government,) nothing so surprised me as the condition of woeful neglect and dilapidation in which I found this magnificent edifice. It seemed like a mournfully impressive type of the decline of that ancient Christianity itself, that pure and apostolic constitution of the Church of the first centuries, over whose ruins the potent system of the Papacy has been constructed. This basilica of *Cæsarea* attained completeness by the year 549, after rapid execution of the works under the direction of Julianus, the treasurer, (*argentarius*), who here represented the Government of Justinian, and who had already founded the splendid church of S. Vitalis within the city's ancient circuit. An atrium with porticoes extended in front; the nave (130 feet in length) was divided from the aisles by twenty-four massive columns of Hymettian marbles with Corinthian capitals, supporting arcades, above which rose a high attic pierced with round-arched windows; the roof resting on rafters concealed by no woodwork; beyond this nave a flight of steps above a crypt leads into the sanctuary, which terminates in a vaulted apse, adorned with mosaics, still entire in their olden and characteristic beauty. In the year 596 was built a monastery, adjoining the church; restorations were effected in the ninth century by order of Pope Leo III., but in later times began the work of spoliation; many valuable mosaics perished; of more than fifty windows the greater number were ruthlessly blocked up; the pillared atrium was taken down; the interior walls were stripped of the fine marble completely clothing them, by order of Sigismund Malatesta, lord of Rimini, to which city those spoils were transferred (in 1450.) The monastery was suppressed, its buildings to be left desolate, from a period not, I believe, certain: and a dreary old farmhouse now represents, or rather occupies the remains of that cloistral establishment.

Never shall I forget the first impression received from this still noble, though now forlorn, monument of the sixth century which stands close to the solitary road in the midst of a vast marshy plain, that

mournful landscape, bounded westward by distant Apennines, in low but graceful varied outlines, to the east by the historic pine-forest, extending as far as the eye can reach, as it divides the level maremma from the sea with its dense growth, presenting the apparent solidity and regularity in form of another mountain chain. It was the sunset hour of a fine May day, and yet even that joyous season did not dispel the monotonous melancholy of the scene,—accordant indeed with the character of that lone church: and as I stood within its portal to observe the last gleam of golden light on the Apennines, the continual croaking of frogs in the marsh around was the sole sound to disturb the silence. Not a human being did I see in or near the sacred premises except the invariable *custode*, though at this period the desolate-looking farm was I believe tenanted, one wing being the habitation of the priest here on duty for the celebration of a daily mass, but obliged to leave at night on account of the fatal malaria, throughout the sultrier months. The exterior, plain and venerably simple, has no very remarkable feature left to it at present, save the high cylindrical campanile that rises near one angle of a façade, partly concealed by those dismal farm buildings. But the effect, as one enters the nave, is at once unreal and majestic, nor has the character of splendour been altogether obliterated by the sad vicissitudes this building has passed through. The medallion portraits of the Archbishops still look down a solemn company from above the arcades; not more than three altars (probably the usual number, if indeed more than one was admitted, in basilicas of the same period) are seen, each surmounted by a richly moulded marble canopy, in the perspective beyond the files of pillars,—except indeed one other, isolated in the nave, and evidently more modern, small and cubic in form, bearing an inscription that tells how S. Apollinaris twice appeared on this spot, and thence proceeded to incense the holy place, visible during his vigils to the young S. Romuald, and enjoining him to devote himself to the religious life, before that step had been taken by the founder of the Camaldulense Order. Eight marble sarcophagi, the tombs of archbishops, in the aisles, present early examples of Christian symbolism in their relief ornaments. The portraits of those prelates, in the nave of mosaic, in the aisles of fresco-painting,—have been completed in succession down to the last, Cardinal Falconieri, 126th occupant of this Metropolitan See. But the mosaics in the tribune, probably ordered by the Archbishop Agnellus (553–66,) are the most precious among art-works still preserved here.

C. J. H.

---

## LINCOLN CATHEDRAL RESTORATIONS.

*To the Editor of the Ecclesiologist.*

SIR,—The discussion of this subject has long been a public matter, but during last year there were introduced into it elements of heat, violence, and prejudice, by the attacking party, which seemed to me

ill calculated to lead to a just judgment. As a by-stander I had formed and expressed an opinion before the more noisy controversy arose, and I have since endeavoured again to examine the merits of the restoration. The course I have taken will appear in the following narrative.

Early in December, 1864, I visited Lincoln. I made some careful observations of the whole building, and noted the restoration which for many years had been carried on on the whole south side of the building, and on the Early English part of the west front. I considered that the work of repair and preservation had been effected with great care and with a good result. The Norman work of the west front is entirely framed in and surrounded by the later work, and the contrast between the two periods of work was singular: the black surface of the Norman, surrounded by the grey surface of the Early English masonry. Repairs had commenced on this Norman work. The insertion of some new stones had a disagreeable patch-work appearance. Some attempts were in progress to remove the black from the old stone to get over this. The restoration of the carved work of the central door was in progress, with the same effect of contrast of colour between the new and old work. The old work had some perplexing peculiarities, and appeared in a state of surprising preservation for work near 800 years old. The mean sandstone columns were still in situ in the south door. I wrote at the time to my father-in-law (the late lamented archæologist, Mr. T. J. Pettigrew) and expressed the satisfaction, notwithstanding the existing controversy, which I felt at what I saw.

I was present at the meeting of the Ecclesiological Society in the following summer, when Sir Charles Anderson and Mr. Williams spoke on the subject of Lincoln; and had the controversy been left in unprofessional hands, I should not have thought of presenting myself in the matter, but when Mr. Street acknowledged that he had not seen the work, and yet proceeded unwarily with the warmth of a partizan to express opinions which he had had no opportunity to balance, I did wish that my own voice might be heard, simply as to what I had seen. I was however compelled to leave the room before the conclusion of his lengthy address, having an appointment to keep some two miles distant.

I took the first opportunity of meeting Mr. Webb, to tell him that I thought Mr. Street had incautiously committed himself to the condemnation of work which, if properly considered, did not require such condemnation, and that I had previously seen it and held an opinion contrary to the line which Mr. Street had taken. I then learned from Mr. Webb that Mr. Street had been to Lincoln since making his speech, and was prepared to endorse the judgment he had already expressed: nor was I surprised to learn that he would do so, for after what had passed I could scarcely consider his judgment at liberty in the matter. It is not in human nature that it should be so.

In due course Mr. Street's deliberate endorsement appeared in your pages.

Again, in December, 1865, soon after Mr. Street's judgment appeared in print, I had occasion to visit Lincoln, on no affair connected

with the church. Late in the afternoon I had concluded my business for the day, and bent my steps to the Minster, thinking that I had put Mr. Street's paper in my pocket, as I meant to have done. I knew not a soul in Lincoln, and as I passed the eastern archway of the Minster yard I discovered that I had left Mr. Street's paper at home. Well, if I could only find Mr. Massingberd, he would be sure to have it; and so crossing over to a gentleman who had passed the archway with me, I inquired for the chancellor's house. It proved to be the chancellor himself, and from him I obtained Mr. Street's paper, and went at once with his criticisms in my hand to correct if necessary my own opinions on the spot. I learned from Mr. Massingberd that Mr. Buckler, of Oxford, the Dean and Chapter's architect, would be in Lincoln the next morning, and as my engagements the next day commenced at ten o'clock, I was glad to be able through Mr. Massingberd to arrange for a short meeting previously with Mr. Buckler.

After my inspection of the west front of the minster by the light of Mr. Street's observations, I went to my hotel and wrote the notes, of which the following is a copy.

"The front has just been entirely cleaned down so far as the Norman work (the Early English work had been already done) is concerned, except a small portion about the south door, where the process is still in progress. The nature of the cleaning is perfectly recorded on the face of the work. Some new stones have been inserted, every one of which may be detected by the difference in the axe or chisel marks upon the stone compared with those of the old work; the new stones are not so deeply nor so regularly marked with the tool as most of the old. The new stones are all alike, but not so the old, for some of them appear to have been finished with a pointed tool, and not a flat-edged one, and in others a difference in the nature of the stone gives a different character to the work upon them. As the nature of the old work can so clearly be detected, so it is perfectly apparent whenever new tool marks have been introduced; this is not to be found to any great extent, and it has not effaced the old marks. The blackness of the Norman facing contrasted unpleasantly with the late work. The great difficulty of dealing with it appears to be that the old facing was so thoroughly black, that to insert new stones into it where needful for repairs, was like introducing white patches on a black surface; the very disagreeable effect of this was more apparent a year ago, when more of the black remained, than now, that a tolerably even surface colour has been obtained; yet there is not a single old stone which does not retain upon it abundant traces of the black. It will certainly be an advantage when the weather has somewhat toned down this effect, the desirableness of which is most apparent to the right of the south door. The process having been once entered upon, it would probably strike most people that just here it has not been perfectly done, but the difficulty lies in the greater roughness of the surface which would have to be absolutely chiselled way to effect it perfectly. In the central door the bottom part of one of the shafts, that with birds in it, is not satisfactorily treated, but is an insertion of modern times. The birds certainly have not an ancient character, but in

the rest of this magnificent door, of which even more than I have pointed out is neither ancient nor new, elaborately enriched with carving in every part, it is merely querulous to raise objections. Here and there new pieces of carving have now been introduced, and the reason for so doing is obvious when the broken state of some of that in the south door is observed, but the new pieces are to a practised eye perfectly distinguishable, and the old has lost none of its character; in some serpents which are on one of the north shafts, at about six feet from the pavement, the most marvellously delicate cuttings of their fangs, and of the minutely hair-like folds in their skins, are as perfect, not only as before they were cleaned, but as when they were cut long ago, and yet they most distinctly have not been tampered with in the cleaning. In the north door the mouldings and carvings are as good as ever, and as well cleaned as could be done. I am totally unable to realize Mr. Street's objections. The discovery of a fault in the minute nail-head ornament of which he speaks, amongst such a mass of enrichments, betokens a resolution to discover something which it has been difficult to appease, and shows the difficulty of fixing on anything.

"In the south door the process of repair and cleaning is going on, and in the destroyed and disfigured state of some of the old stones may be seen the difficulty which must arise; either it must be left and dilapidation go on, or else to repair them and clean their neighbours is the right thing to do. Of these neighbours it should be observed, that the most perfect parts are not ancient, but the work of a previous restoration now blackened by time equally with the oldest parts."

In the morning I read these remarks at Mr. Massingberd's house to him and Mr. Buckler, and then for a quarter of an hour at the west front I had the benefit of Mr. Buckler's own intimate acquaintance with the building. I had, as my notes show, to some extent observed the work of some previous restoration, but now I perceived that this had gone much further than I had suspected. About the carved work of the three doors there is very little of the ancient work left by this former restoration, (in the south door only a few stones in the last stage of decay,) for much which both myself and others (I think I may say Mr. Street) have so justly admired is in fact not original. I believe Mr. Buckler thinks it of about eighty years ago, but perhaps he will tell us precisely. I could not have conceived that so admirable a work as the serpents of which I have spoken was likely to have been of that period; and as for the birds which Mr. Street so forcibly condemns, the fact is undoubted that they may plainly be seen to have been cleaned with the same freedom from injury as the serpents; and that we are in a few of the stones able to pick out the workmanship of an inferior restorer is, if I mistake not, a testimony to the care with which the present work is being effected.

The mistake into which Mr. Street has fallen appears to be, that he was not aware of the former restoration. I was myself puzzled at the wonderful preservation of some of the carving, and except where I saw a few inferior pieces, and they are but few, I was not prepared to think it probable that such admirable work could be of eighty years ago.



In the discussion on Restoration it was almost certain that so large a subject would turn on one or two special instances, and not discussion only, but the whole question, must rest on special cases. General rules are easily laid down, but their application is met in each case by a host of contingencies requiring all sorts of exceptions. I should be quite as unwilling to insist on the axiom that not a stone shall be touched of ancient work, which is not without advocates, as I should be opposed to the rule that every discoloured stone shall be scraped. Restoration is in every case a question of degree. Admit that it is necessary, and then in each case separately the decision must be made how far it shall go. No doubt to touch an ancient stone is to vitiate its authority as an example of antiquity. In this light it is no use to say that every stone was marked and replaced. What would be thought of the authority of a deed whose words had been cut out separately, and then stuck together on a fresh sheet? Admit that instances justify this process with buildings, but then it is quite certain that other processes too may be necessary, the introduction of new stone, and even of new members, and thus a work praiseworthy for the preservation, and possibly the utility it effects, is clouded by the prospect of the authority destroyed.

At Lincoln my object has been to testify that in the heat of discussion some work has had an antiquity attributed to it which it does not possess, whilst it does possess a very large amount of merit, and further, that this merit is not effaced by the recent cleaning, any more than the obvious antiquity of the work adjoining and similarly dealt with. I should be sorry if a mistaken condemnation of work in the west front should prevent the rescue from its present melancholy dilapidation of the cloister, and some other parts still untouched at this cathedral.

GORDON M. HILLS.

---

*To the Editor of the Ecclesiologist.*

DEAR SIR,—This controversy upon the ruin of Lincoln cathedral, as far as your pages are concerned, is one of the most remarkable that I have ever had to do with. It began by a high dignitary of a stately minster, in addressing one member of your committee who for the day acted for our President, calling another member, and a contributor for many years to your periodical, “an ignorant scribbler,” and by hinting that—worse still—he was unworthy of credit. It is true that, in a local paper, he handsomely withdrew these observations. But perhaps one of the most curious parts of the whole matter was the excuse given for having thus written: it was that he had never seen the letter which he stigmatized as the work of an ignorant, untrustworthy scribbler, and that he did not even know that the writer had subscribed his name at all; so that it might possibly, and in fact not improbably, have been written by Mr. G. G. Scott or Mr. Street, for aught the Chancellor knew to the contrary.

To Mr. Massingberd's letter I gave a lengthy and at present quite unanswered reply, having visited Lincoln for the purpose with a gen-



tleman who, as a collector of works of art of the highest class, and as a judge of art in general, is well known in art circles. Our opinions were unanimous on the subject. We had no doubt whatever; and so I wrote very plainly what I knew. I was happy in having my opinion backed by a writer and architect of great eminence, with whom I was not personally acquainted, and who had never spoken a word upon this subject in my presence. I mention this to show that Mr. Street's opinion, formed upon the spot, was entirely independent of what I had written. No sneer about human nature, nor imputation of unworthy motives, will shake the weight of that gentleman's testimony; if an answer is to be given to it, it must be by argument and plain statement of fact.

Well, Mr. Street's letter, which has caused among some of the profession such mighty displeasure—one architect, forsooth, had not the right to point out the defects of another, though, by the bye, it has never yet been shown that any architect is more than nominally answerable for all this wretched, senseless scrape—appeared in your pages. To this the Chancellor replies that he leaves the matter in the hands of Mr. Buckler, the cathedral architect.

Well, sir, we have been waiting and waiting to see what any respectable architect could possibly have to say in defence of barbarism so glaring, condemned as it had been not only by private art-lovers, but by some of the very foremost men of all these times. We waited, I say, till we at last thought that the hint had been taken, that as there was no valid excuse possible but the plea of utter ignorance, the matter should be allowed to drop, when lo! a "*Deus ex machina*" appears. By pure accident Mr. Gordon Hills goes to Lincoln on business, quite unconnected with the cathedral; by accident he meets the Chancellor; by accident also Mr. Buckler happens to be in the place at the same time; and so the triumvirate meet, and the letter which you print this month is the upshot.

While upon this chapter of accidents I may as well notice that an accident also occurred to me in the same city. I ordered a large photograph of the north-east door to be taken, when the peeling had just begun. No doubt, if this photograph had been taken, it would have been one of the most instructive illustrations ever executed; but, at the same time, it would have been highly condemnatory of the Lincoln cleaners. Well, by accident the photographer, though he promised to put the matter in hand the next day, was so busy till the whole thing had been cleaned, that he could not take my negative, although at the same time, by accident, Mr. Massingberd went to the same photographer, and was able to get the south-west door photographed. Is not this a curious chapter of accidents? I consider this failure of getting the door taken quite a calamity, as the work below the spring of the arch was of such extraordinary beauty.

Well, sir, these gentlemen accidentally met, and agreed to Mr. Hills' letter and Mr. Buckler's discoveries. What do the contents of this letter amount to? We first have a reiteration of the old excuse, that the Norman work was so black that it would not harmonize with the new stone, or with the already flayed Early English work, and so

it was absolutely necessary to "make a right by doing two wrongs." The surface must be made uniform, even if doing so destroyed the art and endangered the durability of the whole structure. They came, however, to certain parts where, after all, uniformity could have been gained only by chiselling away the surface, and this was rather too strong a measure even for these Vandals; and so they trust to Providence to help them out of the difficulty.

But as to the art of the matter we are all clearly in the wrong. "In the central door the bottom of one of the shafts is not satisfactorily treated, but then it is only modern work, after all." If I understand Mr. Hills rightly, he goes on to say that it is "merely querulous" to find any fault with the way in which the great west door has been scrubbed; for that all the repair was quite necessary, and that the "old work has lost none of its character." After what the judges, professional and otherwise, have said on this point, especially Mr. Street and another still more eminent authority, some may say that this is merely a matter of opinion, with Mr. Hills on the one side and this overwhelming authority on the other. But I will not allow even this. I will not admit for a moment that it is an open question whether or no an ancient work of sculpture, which has been robbed of its silicious patina, and retouched with a sharp iron tool has lost any of its character. It is only one more sad instance of the fact that so few architects of the present day are artists; that so many have no real appreciation of true art at all; that to them a copy, even a bad one, as at Lincoln, is as good as an original; and so that it is no wonder that most of the new sculpture in wood and stone is so spiritless and unfeeling. This want of the perceptive power is actually confessed, though of course unintentionally, in Mr. Hills' letter. "I am totally unable," says your correspondent, "to realize Mr. Street's objection;" which is no doubt true enough. He also seems to have been struck by the difficulty of tampering with the south-west door; he speaks of its destroyed and disfigured state. This is just what I pointed out—that if it were treated as the central portal has been, the result would be absolute renewal; though, if left to itself, it would last in its present state probably quite as long as anything they might put in its stead.

But the most astounding part of the whole letter is an alleged assertion on the part of Mr. Buckler, in which Mr. Hills fully coincides, that nearly all the most perfect and loveliest carving of these three beautiful doorways is modern, probably of some eighty years ago! If Mr. Buckler wants us to believe in so astonishing—I may say so miraculous—a circumstance, he should give us good reasons for his having formed such an opinion, and certainly not have left it to some one else to tell his story for him. The outer world will doubtless be rather apt to believe that Mr. Buckler, knowing, as he cannot fail to do, that there is no denying that the whole character of this fine work has been destroyed, now starts a theory which may satisfy or take in the ignorant, viz., that it is of no great consequence, after all, for that the work is not Norman, or even mediæval. But this excuse will not serve him. If, as is asserted, by some circumstances little short of a

miracle, this lovely work was executed in the very worst period of English art, some seventy or eighty years ago, it was still more important than ever that the most religious care should have been taken of it; for, upon Mr. Buckler's alleged theory, the Lincoln eighteenth century Romanesque doorways are *unique*. There is nothing to compare with them of anything like eighty or one hundred years ago in the whole world.

But the whole theory is an absurdity—a very lame attempt to bolster up a hopeless case. Mr. Buckler can surely have very little confidence in such a notion, or he surely would not have left it to another to propound it. If he really believes he has made such an astonishing discovery as is pretended in Mr. Hills' letter, he ought not to have sent the fact to you second-hand; and in justice to himself and courtesy to you he should have given the grounds upon which he makes an assertion apparently so ridiculous,—so opposed to the opinions of all the distinguished men who have admired those most choice specimens of Norman art. An eminent architect, whom I quoted in my last letter, described these two doors as among the “choicest morsels of the kind in Europe.”

They have been the delight of all who have made mediæval art their study; their details have been copied into half the books on architecture. I doubt whether anything more exquisite than the abacus of the north-west door, before it was rasped away, was to be found anywhere, and all this we are to believe, without proof, is modern, because Mr. Hills tells us that Mr. Buckler thinks so, and he perfectly agrees with him.

No one who can tell the difference between a daub and an original can doubt that the Dean and Chapter have sinned grievously; their case is certainly not mended by such a defence as that now set up. They have sinned more deeply than the public generally is aware, because, before the damage was done, an architect, second to none of the day, wrote them a full and earnest letter, explaining the damage that must arise if the course pursued in the Early English part of the building were persisted in in the Norman work. Might I not challenge the authorities to produce that letter? If there is anything in it against us, no doubt they will have a powerful answer to us. I appeal to the distinguished writer of that letter, and beseech him to consider whether it is not time that the influence of his great name should be added to our more feeble voices. This is surely no case for there being any squeamishness about professional etiquette. Who can tell, if public opinion be not fully roused, what damage may next be done—what, for example, may be perpetrated in the interior? It is quite horrifying to think of the Angel Choir and the lovely carved foliage throughout the building being submitted to the hands of men who avow that they do not believe that the removal of the hard surface of sculpture has any detrimental effect, or in any way destroys the character of the work.

Yours, &c.,

J. C. J.

*Hackney, March 19, 1866.*

## ARCHÆOLOGICAL CONGRESS IN LONDON.

**THE** Archæological Institute of Great Britain and Ireland has now published full particulars of its proposed annual meeting, to be held in London this summer between July 17 and July 25.

“The proposition of holding the Annual Meeting of the Institute in London at an early date was brought under the consideration of the members at the Warwick Meeting in 1864. After due deliberation the proposal met with very general encouragement, but it was felt that such a meeting, to be successful, required greater time for preparation than an Ordinary Annual Meeting, and it would be better therefore not to hold the next succeeding Congress in the metropolis. The subject was thought so vast in itself; the interests affected by the objects coming ordinarily under the notice of the archæologists so great, and the objects themselves so rapidly changing under the action of the busy life of the metropolis or being overlaid by it, that the difficulties of such an undertaking seemed only to be counterbalanced by its desirability.

“The council are highly gratified in being able to announce that the proposal of a London meeting, including a visit to Windsor, the favourite residence of so many of our Sovereigns, and a grand example of a fortified palace, was at once cordially approved by Her Majesty, and her permission to visit the castle with its rich treasures of art and historical associations, was most graciously conceded. A Windsor Congress of Archæologists had been, it is believed, contemplated by His Royal Highness the lamented Prince Consort, Patron of the Institute, when, through Mr. B. B. Woodward, H. M. Librarian, (in the autumn of 1861,) he commended the subject of the History of Windsor Castle to the consideration of a select number of antiquaries and historical writers. The chief results of the researches of those gentlemen will be made available at the forthcoming meeting.

“In the city of London itself a most cordial promise of welcome has been given by the Right Honourable the Lord Mayor; and the Court of Common Council has liberally conceded the use of the noble Guildhall for the opening meeting, and of other accommodation for business purposes.

“His Grace the Archbishop of Canterbury, and other chief dignitaries of the Church, together with various learned bodies in the metropolis, have also given promises of kind encouragement and support.

“It is not the intention of the council to attempt here to indicate even the chief objects of archæological interest which London affords, and which might be presented to the meeting; but simply to refer to those which have been promised to be submitted to consideration.

“The beautiful mediæval cathedral of London (as it may perhaps be called,) Westminster Abbey, will be the subject appropriated to the Dean of Westminster, who will treat of the historical incidents connected with it, the coronations, ceremonials, and the royal obsequies of which it has been the scene. Professor Willis, whose discourses on cathedrals have been of singular interest and attraction at the annual meetings of the Institute, will, together with Mr. G. G. Scott, treat of the architecture of the Abbey; and Professor Westmacott will undertake the royal monuments and sculpture it contains.

“It is hoped that some of the other fine ecclesiastical buildings in and near London, especially those city churches which escaped the Great Fire, will be subjects of investigation. Waltham Abbey, the noble burial-place of its founder, the last Saxon King of England (of whose death this year is the 800th anniversary,) will be visited, and has been taken as a theme by Mr. E. A. Freeman.

“London itself, in its early life as a Roman city, and in the varied and

numerous stages of its growth during mediæval times; in the developement of its commercial greatness, its customs, and its municipal institutions; the consideration of the worthies it has produced; its episcopal see and old S. Paul's; the royal palaces, and the primatial palace of Lambeth in its vicinity, will furnish many subjects of absorbing interest and of agreeable discussion. The consideration of the origin and bearing of antiquarian institutions and museums in the metropolis will probably be the subject of the introductory discourse to be delivered by one of the presidents of the sections.

"A subject of great historic interest in connection with the Roman conquest and occupation of the neighbourhood of London, the campaign of Aulus Plautius, will be brought before the meeting, by Dr. Guest, Master of Gonville and Caius College, Cambridge. Professor Worsaae, of Copenhagen, in consideration of the great interest attaching to the hardy Northmen who ruled for a time in England, will, it may be hoped, give a discourse upon the Danes on the Thames, of whose inroads so remarkable a vestige is to be found in their defensive work, the Moat at Fulham Palace. The architectural features of that fine example of military architecture, the Tower of London, and its documentary history, will be elucidated by the able pen of Mr. G. T. Clark; while the historical events of which it has been the scene will be a stirring theme selected by Mr. W. Hepworth Dixon.

"In close proximity to Windsor is one of our earliest and noblest public schools, Eton College. Its fine chapel and remarkable collegiate arrangements will afford another worthy subject of discourse to Professor Willis; and the provost has promised cordially to welcome the Institute on the occasion of their visit, and to afford the fullest facilities for the examination of the buildings.

"It is intended that the excursions shall not be numerous, as many of the objects to be visited are at a distance from the centre of London. The important excursion to Windsor and Eton will be the only one occupying an entire day. It is anticipated, however, that arrangements may be made for short excursions to Hampton Court (where Mr. George Scharf will lecture on the magnificent collection of paintings,) Waltham Abbey, and Eltham.

"The occasion of the London Meeting seemed to afford the council an excellent opportunity for the inauguration of a new Section: that of Primæval Antiquities. The subject itself has grown up into a science since the establishment of the Institute, and questions within its province have frequently been discussed, and their discussion encouraged, at the meetings of the Institute. The introductory address, to be delivered by so able an Ethnologist as the President of this Section, and the discussions, in which it is anticipated that Professor Phillips and several other distinguished savants will join, cannot fail to be of great interest.

"One usual feature of the annual meeting of the Institute will be wanting on this occasion. The council from the first decided not to attempt to form any museum. Such an attraction is, on this occasion, already supplied in the many noble and curious collections scattered about the metropolis and its neighbourhood. And for this year the formation of an Historical Portrait Gallery on such a grand scale as that now formed at South Kensington, will present to the visitors to the meeting a collection of the portraits of worthies and notables of nearly every county and district, such as the Institute has often been the means of bringing together for the neighbourhood of its place of meeting, or for some specialty illustrative of events connected with it. There will also be arranged a special exhibition of objects relating to London in one of the rooms of the British Museum, under the direction of the Keeper of the MSS. It were, however, much to be desired that the opportunity should be taken for collecting and exhibiting the numerous original paintings, maps, drawings, and engravings illustrative of the growth and progress of this vast metropolis."

The Queen appears as Patron, and the Prince of Wales as Honorary

President of the Congress. Lord Camden is President of the meeting, Sir John Lubbock, Mr. Birch, Mr. Beresford Hope, and the Dean of Westminster, of the respective sections of Primæval Antiquities, Antiquities, Architecture, and History.

---

## THE CHURCH OF WARDEN, IN SHEPPEY.

*To the Editor of the Ecclesiologist.*

SIR,—Most of your readers are, no doubt, aware that on the coast of Kent two churches have been suffered to fall into ruin from the ravages of the sea. I allude to Reculver, at the mouth of the Thames, and to Broomhill, near Dungeness; but they may not be cognisant of the fact, that another may be expected to be added to the number ere long. This is S. James, Warden, in Sheppey, which stands within a few feet of the cliff, on what was once a bold headland, known as Warden Point, or the Land's End of Sheppey. The church has certainly no architectural features to recommend it to notice, being a mere patchwork of rubble and brick, with a tower built some forty years ago, with part of the stone from Old London Bridge. It is, however, of considerable antiquity, and was granted by Henry III. to the Maison Dieu at Dover. At the Dissolution it fell into the hands of Sir Thomas Cheyney, the then Warden of the Cinque Ports, was afterwards the property of Admiral Hosier, an officer of repute in the days of George I., and is now owned by Mr. V. B. Simpson.

The wasting of the Sheppey cliffs is a fact well known to every geologist, and it has been assumed (perhaps too hastily) that no human means can successfully contend with it; but even granting this, it does seem pitiable that an ancient sacred structure should be allowed to drop piecemeal into the waves, without attracting as much notice as the fall of a factory-chimney. If we cannot save the church, let us at least avoid the scandal.

Being in the habit of visiting the island, I have for years marked the danger of Warden church, and in the year 1860 I endeavoured to call attention to it in the pages of the "*Gentleman's Magazine*,"<sup>1</sup> for I thought a remedy might then be applied; it was not applied, and the case is hopeless now; for a visit to the spot a few days ago convinced me at least that the existence of the sacred edifice cannot be prolonged beyond a very brief period; I venture to think that the following statement will also convince others. In the course of less than six years a field of several acres, on which stood a coast-guard station and a small inn, has disappeared. It has been followed by a broad carriage-road, a row of stately elms, and a considerable portion of the churchyard; the *débris* forms mounds on the beach some eighty feet below. Nothing now remains but a strip of land, less than forty feet wide, which is cracked in all directions, and is hardly safe to traverse, between the

<sup>1</sup> "A Visit to Sheppey," Sept. 1860, p. 244.



south-east angle of the church and the sea. I may further remark that the whole of this end of Sheppey is now in the occupation of a London brickmaker, whose operations cannot be expected to have a conservative tendency.

Would it not be better, then, to pull down the church at once, remove the tombs (of which there are more than might be expected in so secluded a region,) and annex the parish (its population is only about forty.) to the neighbouring one of Eastchurch, where there is a handsome Perpendicular church, that can accommodate far more than its present attendance?

For the information of any one who may wish to verify my statement, I may say, that Warden is about eight miles east from either the Sheerness or Queenborough railway-station; and that if the former be the point of departure, a series of very fine views, extending from the Thames to the Swale, may be enjoyed. The church of Minster, with its fine Northwood brass and curious Shurland tomb—Eastchurch, with the Livesay monument—and Shurland, the fragment of a noble Tudor manor house, can all be taken on the journey, and each will repay the trouble.

I remain, &c.,

W. E. FLAHERTY.

*Hackney, March 15, 1866.*

---

## GLOUCESTER CATHEDRAL AND ITS RESTORATION.

ANOTHER cathedral is consigned to the hands of Mr. Scott. The architect to the chapter, Mr. Fulljames, has acted very nobly in resigning his office to Mr. Scott, (that a name more widely renowned than his own may give greater public confidence to the work of restoration,) and at the same time adding a large sum from his own purse to the subscription list. The rougher part of restoration has been for some years past his work, and well done, in the foundations, walls, and windows of this once "Abbey of S. Peter." Mr. Scott's work will be to revive its spirit as a *church*.

The work lies in the choir and transepts. Their present condition is unhappy to a degree. The stolid age which followed the Puritan devastation has out-Vanburgh'd Vanburgh in the weights it has here laid upon mother earth. The stalls on either side of the choir are buried behind a dark rampart of oak pewing, heavy and featureless; and the openings to the transepts are blocked up by galleries—the east end, behind the altar, is walled up with a flat barrier of stone, *ingens informe cui lumen ademptum*,—and the west end is fortified by a mass of masonry more fit to stand a siege than merely to carry an organ. The choir is very lofty, much more lofty than the nave. Those ungainly blocks which hem it in on every side give it the effect of a well. The very air of it seems oppressive. Here is work for Mr. Scott. There can be little or no scruple about dealing with the wall behind the altar.



the work of our own times ; nor with the organ-screen, which is due to Dr. Griffiths, in the year 1828 ; nor with the modern galleries above and behind the stalls ; nor with the blocks of pews which smother them in front with all the oppressive ugliness of the age of Queen Anne.

The only apparent difficulty is in dealing with the organ-screen ; but there is no difficulty there. What the original structure was which supported the holy rood can be very fairly conceived from record and analogy. A notice of it is quoted in Rudder's and Fosbroke's Histories of the County, from the MS. notes of Archdeacon Furney, Archdeacon of Surrey, about the middle of last century, to the effect that "just below the ascent into the choir, on each side of it, was a fine stone screen, erected by one of the abbots : and directly opposite the entrance to the choir was a large door, and arch over it, which had a chapel and a fine altar upon it supported by two pillars. This was unfortunately removed for Bishop Benson's absurd screen." The Abbot here mentioned was most probably Abbot Wygmore. He first introduced that system of lacing Gothic tracery over the original Norman work, which was after his time continued throughout the entire choir and transepts. He was Abbot from 1329 to 1337. It is recorded of him that he "built the entrance to the choir with a square pulpit over its western door, which was in the year 1718 demolished to make room for the organ." For this consummating piece of barbarity the cathedral is indebted to Bishop Benson. He was Bishop from 1735 to 1752, a man of good heart and bad taste, living at a time when all art, and almost all religion, had died out in England. It is with his "absurd screen" that we first hear of any organ. The Gospel had been preached to the multitude collected in the nave from the western side of that screen which stood there under Roman Catholic order. It was reserved for the Protestantism of last century to substitute an organ for the Gospel, and to turn its back upon the spiritual necessities of the poor worshippers in the nave. Thenceforth the larger half of the Abbey church was rendered useless. The original screen, with its chapelesque character, altar, sculpture, and pulpit, has entirely disappeared. Bishop Benson's has happily gone also. But if reverence for antiquity is to be the measure of our respect, that reverence for the existing structure can only date back to the period of Dr. Griffiths, in the year of grace 1828. Here, therefore, there can be no difficulty. The whole question of its present treatment is this, How to render the services of the cathedral attractive and impressive to the greatest number of worshippers ?

No re-arrangement of the present structure could effect this equally to throwing open the choir to the nave, as at S. Paul's, Lichfield, Durham, Ely, Canterbury, and in other places, where the real religious purposes and uses of the buildings have prevailed. The actual organ may have suffered more or less in these instances ; but glorious instruments as organs are, cathedrals were built for religious uses on a large scale, which organs and organ screens in many instances greatly impede—and for religious impressions from architectural grandeur and symmetry of effect, which such blocks as organs and their supports not only impede but utterly destroy.

At Gloucester the entire opening of the choir to the nave, as in the instances mentioned, would entail the re-arrangement of a small part of the original abbey choir. The stalls are returned at the west end—leaving an opening only a little wider than the arch of the present screen. The grand object in opening cathedrals is, of course, to bring the solemnities of great sacred ceremonies, such as ordinations or delivery of charges, confirmations, or celebration of festivals and days of national observance, to bear on the masses of the people. Men's senses cannot have been given to them solely to receive impressions from worldly pomp and secular ceremonial. Dense as our beer-drinking people are, they have their degree of capacity for impressions from external circumstance. It would be a great gain to the Church, and to the people themselves, if multitudes could be drawn, as in other countries, and under other religious systems, to the grand and beautiful celebrations of their cathedrals. Screens of solid masonry, barriers, and returned stalls are hopeless impediments to an end so important and desirable.

Here, at Gloucester, the old Benedictine choir remains complete. If it is to be retained, the removal of the huge proportionless organ screen, which now overwhelms it, would be due to it, and due to the cathedral itself. Nor would the organ itself suffer by removal. At the cross of choir and transepts it would stand in the loftiest and most resonant part of the cathedral. The central situation may be for some reasons the best for the organist; but experience has proved in scores of instances that so far as the congregation is concerned, the accompaniment is equally well effected by an organ at one side, at least if it be not banished to the triforium or buried in an aisle. At Gloucester, the position inviting it is the best in the cathedral; more open for its sound, impeding no architectural effect, and well out of everybody's way. We have here a perfect church in the complete proportion of its original design—nave, choir, transepts, and apsidal chapels, all of contemporaneous date—but the organ, with its support, reaching nearly from the floor to the vaulting and blocking up an entire bay in the arcade utterly mars the original and still complete proportion of the old Norman abbey. If the backs of the old stalls were laid bare, a lesser architect than Mr. Scott could clothe them with a screen of wood or stone, with its sculpture and its central cross, as in the earlier days of cathedral restoration at Ely in oak, or as in the last days at Hereford in metal. Thus too would be satisfied that august tribunal of our last earthly destinies under the British constitution, Her Majesty's Judicial Committee of Privy Council, which has but lately decreed, that the cross is a fit and proper accessory in the architecture of a Christian church. Alas! that our "public" should have come to such a pass as to need such a merely secular tribunal to assure them of such a simply religious fact.

If this cathedral were opened out, whether by the simple expedient of folding back right and left the western stalls like the opening of a door, with some light screen "*in ingressu chori*," or by any other expedient, one of the finest architectural coups d'œil in England would be obtained; as fine, though not so large in scale, as Durham, with

features which neither Winchester nor Ely could surpass; an east end, glorious with its original painted glass, which York only surpasses in dimensions; and which neither Lincoln nor Lichfield could exceed in loftiness and richness of effect. Gloucester needs wide and free church room. In one parish, S. Catharine's, its conventual church is a desecrated ruin; and of that of the Holy Trinity, whose spire once rose in the centre of the city, its place now knows it no more.

The treatment of altar and reredos lies in the deep shadows of the unknown future. We wait for the brightness of Mr. Scott's inspirations to dispel them. This grand old abbey merits as deep thoughts as those which produced the reredos of Lichfield and Ely and the screen of Hereford.

The Dean and Chapter have sanctioned the experiment of one part at least of the work being restored in the complete form of religious art, where architecture, sculpture, and colour, are to be combined as far as resources will allow. The part fixed upon is S. Andrew's chapel.

There has been great confusion in assigning the names of S. Paul's and S. Andrew's aisles and chapels to different places. The sole authority is the work of Abbot Frocester, (1381—1412.) He states that Abbot Tokey, (1307—1329, the Abbot who conveyed the body of Edward II. from Berkeley Castle to his abbey of S. Peter, at Gloucester,) built the south aisle of the nave at great cost. That aisle is still the most highly decorated part of the cathedral. But for this statement of Abbot Frocester, who lived only a few years after the event, that aisle might have been attributed to Abbot Wygmore. Which then and where is the aisle which Abbot Wygmore "*ut nunc cernitur, a fundamentis usque ad finem perduxit?*" The south aisle of the nave is disposed of; the north aisle is entirely Norman; the aisles of the choir are also Norman entirely. The only choice, therefore, lies between the north and south transepts. Each transept has one sole chapel, with much importance of effect given to it, approached by steps and adorned with a very costly reredos. The transepts are, in fact, aisles to these chapels. According to Frocester's Chronicle, Abbot Wygmore (1329—1337) "*construxit alam S. Andreæ,*" and Abbot Horton (1355—1377) "*alam S. Pauli.*" The architecture of the south is most evidently earlier than the north. The south transept, therefore, must be assigned to Abbot Wygmore, the recorded builder of S. Andrew's aisle. The argument is supported also by probability; for Wygmore had been prior, and at that time had adorned the prior's altar very sumptuously with painting and gilt sculpture. Abbot Horton (of S. Paul's aisle) is also recorded to have done the same on the north wing of the screen at the entrance of the choir, "*in ingressu chori, in parte Boreali;*" thus completing the two wings of the screen at the back of the abbot's and the prior's stalls. Wygmore is still further associated with the southern side, by having been buried on the south side of the entrance to the choir, ("*in ingressu chori in parte Australi sepelitur, quam ipse construxit cum pulpito ibidem.*") Everything, therefore, conspires to associate Wygmore with the south side of the abbey, and Horton with the north. But the names of S. Paul and S. Andrew have been utterly confounded in modern histories.

On the strength of this argument, from records, association, and style of art, S. Andrew's chapel must have had the altar which gave name to the aisle, viz., the south transept. As such it is now proposed to treat it artistically: the reredos with its sculpture, the walls with their coloured subjects, and the windows with their storied glass, are to be sacred to the associations of that first accepted disciple, S. Andrew.

The only hitch in the argument is in the words, "*perduxit a fundamentis usque ad finem.*" It must be construed that he "*perduxit*" the Gothicising of it—for the walls of the entire cathedral had been long ago completed by Bishop Aldred just before the Conquest, and Abbot Serlo just after it.

The quotations given above afford us a very fair idea of what the screen between the choir and the nave must have been. They suggest the idea of two elaborately ornate wings, each essentially of the character of a reredos, with altar, sculpture, and painting, joined by an arch between the prior's and the abbot's side, with a pulpit over it. With the pulpit would also have been the holy rood; but it is not recorded, any more than the fact of a man's head would be in his biography. In any reconstruction of a screen, the great desideratum is to obtain, through the central opening, as broad and clear a sight and sound of the altar and of its services as possible from the nave.

In the treatment of the glass it is to be hoped that some order will be adopted. The utter confusion of style and subject of that in the nave is most grievous.

The restoration of the cathedral to the affections of the people around it is the best motive in the restoration of its architecture. To this there is but one way, viz., by affording to them the utmost opportunities of unimpeded communion in its religious services. Let the cathedral be so restored as to invite the people; *then let its ministers make its services grand and impressive.* The lowest will then, and then only, be brought to love and to frequent what now is little else than an offence to them.

Then may we hope to see here also, as the writer of these lines has seen in the vast nave of the cathedral of Milan, in the dusky silence of the earliest dawn, crowds of mute worshippers, most of them the very poorest of the poor, kneeling on its pavement. May the day not be far off when our half Pagan multitudes may be thus collected here, and be found kneeling also in the late hours of evening, again as dark and silent as the dawn, when, as in that glorious cathedral of S. Ambrose, the sacrist's voice echoes through the distant aisles with his oft-repeated cry, "*Si chiude.*"

But, to obtain so great and happy a result, this place and its services must be made dear to them,—dear to them by being made their own. Mr. Scott will be among the first to sympathise with such a motive. May success attend him—pre-eminently to this end, the restoration of the cathedral to the affections of the people.

---

## THE PALACE OF WESTMINSTER AND GOVERNMENT COMPETITION.

It cannot fail to have struck all observers who have given the matter any consideration at all, that the Houses of Parliament suffer from two great defects. There is no great public entrance to the block-building, (the Hall, after all, only really leading to the House of Commons,) and the unfortunate irregularity of the levels interferes immensely with all the part situated about Palace Yard. It is true that there is a fine entrance through the Victoria Tower for Her Majesty, but for the public there is none. Both these inconveniences naturally enough were felt by Sir Charles Barry, as indeed they must be by hundreds of casual observers. The wonder is that the fact has not forced itself sufficiently strongly upon Parliament to have gained a remedy to each. The Palace has cost such an immense sum, that it does seem absurd to grudge a little more to make the thing as perfect as circumstances permit,—but we believe that as a matter of fact the outlay necessary for completing this the greatest work of our day, in such a manner as would satisfy the wishes of all who are interested in the matter, would not only be well spent, but might eventually be the means of saving a considerable annual expenditure and be a pecuniary gain to the nation. We said that Sir Charles Barry was keenly alive to the necessity of remedying the drawbacks we have mentioned. During the Aberdeen Government, with the sanction of Sir William Molesworth, he with great pains prepared plans by which both might be provided for. The irregularity of level was to be masked by extensive buildings extending round the two unenclosed sides of New Palace Yard. There was also to be a grand public entrance diagonally at the angle at the north-west corner, but neither of these arrangements have found favour from any subsequent Government; though if they had been carried out, there is no doubt that the whole effect of the Palace would have been wonderfully improved. It is somewhat hard to discover a reason for rejecting so satisfactory a completion of the Palace. From an art point of view this quadrangular enclosure of New Palace Yard seems so natural and proper as to cause surprise that it has not found favour with all. The most questionable (we don't mean blameable) part of the design appears to us to have been the north-western entrance. Its diagonal position would certainly be difficult, though we are by no means prepared to say that it might not in the hands of a great artist be successfully treated, as it possesses great elements of the picturesque. Supposing, however, that this part of the design had been shelved, there is no reason why the quadrangular plan should not have been carried out. The only objection we can see to it must have arisen from an exaggerated application of the open space mania. We should be the last to advocate any unnecessary interference with the open spaces in London, but surely in this particular instance there is little sense in raising the popular cry. There is so much openness all round these parts: the Thames running on one side, and the Abbey yard and Sanctuary being on the other, that there is no sort of necessity to keep the southern and

western sides of New Palace Yard clear as is now proposed. We are sorry to see that the south-eastern corner of the clock tower which has been so long unfinished is now to be panelled and the yard merely railed in, in opposition to the treatment which Mr. E. M. Barry (who so well represents the family connection with the pile) has proposed. There is to be a double carriage entrance in front of Westminster Hall. We cannot, however, imagine a more inconvenient position for such a purpose. The traffic from the bridge must of necessity interfere fatally with any considerable use of this entrance. As far as it goes, with the exception of this unfortunate position for a carriage way, we are well satisfied with what is to be done. The railing will be very substantial and handsome. The whole is to be executed in wrought iron by Messrs. Hardman. The design is bold and in every way satisfactory. We fear that lack of funds will prevent one feature in Mr. Barry's design from being carried out, we mean some very fresh and characteristic animals, designed to be wrought and chased and inserted in the upper part of the railing. We hope we may be wrong in this surmise, as it is in artistic work of this sort that real progress of art is most likely to be achieved. The railing will be divided and supported at intervals by handsome piers of stone to be surmounted by gas lamps.

Another part of the work now to be set in hand will greatly improve the eastern façade of Palace Yard, by adding a good mass of shade to the base, which is much desiderated. There is to be a corridor extending the whole length of the wing, forming a covered way from the road to the House of Commons. Some good constructive colour by means of red Mansfield will be introduced externally. For interior work there is no doubt that much may be made of this finely coloured stone,—but we are very doubtful of the wisdom of using it as is being done in many cases for out-of-door work. There is one great point of advantage in what is now contemplated, that it will not prevent the proper completion of the Palace at some future time, for in any case the quadrangular buildings would come within the railing that is to be erected. We are glad of this, for we feel sure that sooner or later the good sense of Parliament will see the necessity of some such addition as Sir Charles Barry designed. It is said that Government is now paying about £40,000 a year in rent for offices. The whole of this would be done away with if the new wing were added for the purpose—and one can scarcely doubt that great additional expense beyond this, and a great trouble, would be spared by having all the offices under one roof.

The question can now be settled far more easily than in 1855, for the Government possess all the land on the south of Palace Yard, and the Law Courts on the west will shortly be of no further use: in fact something must be done with them at any rate, since they are almost as unsightly as the irregular and slovenly space which is now being enclosed.

Supposing that Sir Charles' plan was not, as we are fully aware, quite satisfactory, it by no means follows that a better is not possible. No one for example now would advocate the removal of S. Margaret's Church. Such a suggestion was well calculated to defeat the measure. We should also strongly object to the raising the roof of Westminster Hall. There was also another prime defect in Sir Charles' design. On the western side he proposed to bring the buildings forward and so to



encroach upon the roadway of S. Margaret Street. In any design likely to meet with the approval of Parliament this must be remedied, even if the view from Parliament Street be less effective. It will be discreditable to the country to leave this magnificent pile of buildings in such a ragged state as it now is in, as far as the approach from Parliament Street is concerned. The mere railing in will only bring out more conspicuously the defects of New Palace Yard.

While speaking upon the attitude of Government with respect to architecture, we cannot forbear to express some surprise at the way in which the competition for the Palace of Justice and for the National Gallery seemed at one time likely to be managed. In each case, if there was to be a competition at all, it was monstrous that the number of architects invited to compete should have been so small. It may not be worth the while of architects, who have already gained a great name, to enter into an unlimited competition. But such objection would be easily got over by the Government *paying say six or eight of the leading men in the profession for their designs*, and permitting others to compete at their own risk. It cannot be right to the architects, nor is it statesmanlike in the case of so important a matter as the architecture of the country, especially in these days of universal competition, to withdraw from the profession, upon which so much in arts and manufactures depends, the stimulus which an open, or at least, nearly open competition for such important edifices as are contemplated, must incite. We rejoice therefore that the question has been re-considered and a wiser and more liberal course pursued.

The case of the Palace of Justice was worse than that of the National Gallery: for not only was the number cramped, but a condition was imposed which two at least of the proposed competitors could not possibly in their senses accept. No wonder, then, that there is a strong feeling felt in many quarters that in this case there was really to be no competition at all; that the gentleman who was to do the work was already virtually elected, and that the private practice condition was added for no other purpose than to eliminate one, if not two dangerous opponents, whose designs would have been pretty certain to render impossible a decision satisfactory to the favourite, without outraging the common sense of the general public. This becomes the more likely, if what is now reported in usually well informed circles be true, that the restriction clause will be rescinded now that the dangerous parties have retired. We trust that now Parliament has interfered, the whole merits of the case will be fully satisfied, that the competition will be a *bond fide* one, and that the fact of having declined to compete on account of an impossible restriction will not be a bar against either of the withdrawing architects from competing, should that restriction be removed, and they willing to send in designs. There cannot be a doubt that with all their shortcomings and disappointments previous competitions have greatly forwarded the interests of art, have raised many a young and promising man to a far higher level than he would have gained if he had been merely tied down to his private practice. For this reason we strongly advocate the selection of a few leading men, and paying them for their designs, but at the same time allowing, with these exceptions, a competition open to the whole profession.



## ARCHDEACON FREEMAN'S RITES AND RITUAL.

*Rites and Ritual; a Plea for Apostolic Doctrine and Worship.* By PHILIP FREEMAN, M.A., Archdeacon and Canon of Exeter. With an Appendix containing the Opinions, on certain points of Doctrine, of Henry, Lord Bishop of Exeter. London: Murray.

THIS important pamphlet, written by a former (and, we may add, a present) fellow-labourer of our own, deserves especial notice at our hands. Ecclesiologists, who have to thank Archdeacon Freeman for an admirable speech in Convocation on the Ritual question of the day, will read the present more formal tractate with as much pleasure as profit. We greatly honour the writer for the plain-spoken way in which he begins his essay by repudiating any sympathy with those who express themselves as perfectly satisfied with the condition and progress of the Church of England. While admitting to the full our advance in religious art, in reverence, in general activity, and parochial work, Archdeacon Freeman finds in the comparative infrequency of the Eucharistic Service in so many churches a fatal evidence of miserable defect and shortcoming. We most heartily agree with him. Here is his argument as to the primitive practice in this respect.

“And when we come to the Holy Eucharist, here, too, *the degree of frequency*, as a law and as a *minimum*, of celebration, is defined for us no less certainly. That this was, by universal consent and practice, *weekly*,—namely, on every LORD’S Day or Sunday,—cannot be gainsaid. That it was on occasion administered more frequently still; that in some churches it became, we will not define how early, even daily; that, according to some, the apostles, at the very first, used it daily,—is beside the present question. The point before us is, that there was no Church throughout the world which failed, for the first three or four hundred years, to have *everywhere a weekly celebration on the Sunday*, and to expect the attendance of all Christians at that ordinance. Of this, I say, there is no doubt. The custom of apostolic days is perfectly clear from Acts xx. 7, and other passages. The testimony of Pliny, at the beginning of the second century, is that the first Christians met ‘on a stated day’ for the Eucharist; while Justin Martyr (an. 150) makes it certain that that day was Sunday. And the testimony of innumerable subsequent writers proves that the practice continued unbroken for three centuries. The Council of Elvira, A.D. 305, first inflicted the penalty of suspension from church privileges on all who failed to be present for three successive Sundays; and we know from our own Archbishop Theodore of Tarsus, A.D. 668, that in the East that rule was still adhered to, though in the West the penalty had ceased to be inflicted.”—Pp. 10, 11.

With this compare our own modern practice.

“And yet, what do we? what is our practice? the practice so universally adopted throughout our Church, that the exceptions are few, and but of yesterday; so that those who contend for and practise the contrary are deemed visionary and righteous overmuch? Alas! our practice may be stated in few and fatally condemnatory words. The number of clergy in England may be roundly stated at 20,000. Now, it was lately affirmed in a Church Review

of high standing, that the number who celebrate the Holy Communion weekly in England is 200 : that is to say, if this estimate be correct, that one in a *hundred* of our clergy conforms to the apostolic and Church law of the first centuries. This statement, it is true, proves to be somewhat of an exaggeration. But to what extent? The real number of churches where there is Holy Communion every Sunday is, by recent returns, about 430. The number of churches in England is at least 12,000. That is to say, that there are in England at this moment more than *eleven thousand* parishes which, judged by the rule of the apostles, are false to their LORD's dying command in a particular from which He left no dispensation. It will be said, the Holy Eucharist is celebrated in these parishes from time to time, only less *frequently* than of old. But who has told us that we may safely celebrate it less frequently? How can we possibly know but that such infrequency is direfully injurious? Take the analogy of the human body, which ever serves to illustrate so well the nature of the Church's life. Take pulsation, take respiration, or even food. Is not the *frequency* of every one of these mysterious conditions of life as certainly fixed, as their necessity to life at all? Let pulsation or respiration be suspended for a few minutes, or food for a few days, and what follows but death, or trance at the best? And what know we, I ask, of the appointed intervals for the awful *systole* and *diastole* of the Church's heart—of the appointed times of her inbreathing and expiration of the *afflatus* of the Divine Spirit—of the laws regulating the frequency of her mysterious nourishment? What know we, I say, of these things, but what we learn from the wondrous Twelve, who taught us all we know of the kingdom of God?

"What may be the exact injury of such intermittent celebration of the Divine Mysteries—of such scanty and self-chosen measures of obedience to the commands of CHRIST,—I pretend not by these analogies to decide. But surely it may well be that continuous and unbroken weekly Eucharist is as a ring of magic power, if I may use the comparison, binding in and rendering safe the Church's mysterious life; and that *any* rupture in that continuity is awfully dangerous to her."—Pp. 12—14.

Those who are acquainted with Mr. Freeman's style will be prepared for the poetical and symbolical (if somewhat transcendental) arguments by which he shows why a weekly celebration of the Holy Eucharist would seem to be of special Divine appointment. They are summed up in the following paragraph.

"These things considered then;—the deep mystery for good attaching, from the very Creation downwards, to the seventh-day recurrence of religious ordinances; the special fitness of such a law of recurrence in the case of the Holy Eucharist, because it is the summing up of a Divine Week's Work of Redemption and Salvation; the sharply defined prefiguration, by means of the Law and the Prophets, the shewbread and Malachi, of a seventh-day rite of universal obligation and blessedness yet to come; lastly, and chief of all, the brief but pregnant command of our LORD Himself, gathered with the utmost probability from the very words of the Institution; and all this, not left to our inference, but actually countersigned by the unvarying practice of the Church throughout the world for three hundred years:—all this considered, I conceive that we have a very strong ground indeed for affirming the proper obligation of this law of recurrence, and for earnestly desiring that it might please the Great Head of the Church to put it into the mind of this branch of it to return, with all her heart, to the discharge of this most bounden duty."—Pp. 22, 23.

After speaking in very severe and emphatic words of the comparatively small number of baptized Christians who become regular com-

communicants, the Archdeacon proceeds to recount historically the steps by which this serious declension from Primitive Church practice has come about among us. He says :

"The guilt of this evil custom is shared by the whole Church of fifteen hundred years past ; and therefore we must not be surprised if very great difficulties are found in correcting it. The history of the desuetude, which we behold and deplore, is simply this. For nearly three centuries, scarcely any breach was made in the Church's Eucharistic practice. Not only was there universal weekly celebration, but universal weekly reception also ; with only such abatement, doubtless, as either discipline or unavoidable hindrance entailed. But the ninth of the so-called Apostolic canons, belonging probably to the third century, speaks of some ' who came in to hear the Scriptures, but did not remain for the prayer (i.e. the Communion Service) and holy reception.' All such were to be suspended from Communion, as ' bringing disorder into the Church,' i.e. apparently (with reference to 2 Thess. iii. 6,) as ' walking disorderly, and not after the tradition received from the Apostles.' By about A.D. 305, the Council of Elvira, as cited above, orders suspension after absence from the Church *three successive* Sundays : a curious indication of ' monthly Communion' having been an early, as it continues to this day a favourite, form of declension from primitive practice. But by S. Chrysostom's time (c. 400) so rapidly had the evil increased, that he speaks of some who received but twice a year ; and even of there being on occasion none at all to communicate. But this seems to have been but local, since we find the Council of Antioch, A.D. 341, reiterating the Apostolic canon : and even three centuries later, the old rule of suspension for three absences was still in force in the East ; as Theodore of Tarsus, Archbishop of Canterbury in 668, testifies of the *Greek Church*, from which he came. But even in the East the decline was rapid. The Apostolical usage, confirmed by the ninth canon, was admitted to be binding ; but obedience to it was given up as hopeless. Nay, even the laxer rule of Elvira was stretched by Canonists, so as to recognise *attendance without reception* as sufficient. In the West the habit was all along laxer still than in the East. At Rome, as Theodore tells us, no penalty was inflicted for failing to communicate for three Sundays ; but the more devout still received every Sunday and Saint's-day in the time of S. Bede ; whereas in England, as S. Bede tells us, even the more religious laity did not *presume* to communicate—so utterly had the Apostolic idea of Communion perished—except at Christmas, Epiphany, and Easter. Some attempt was made in Spain and France in the sixth century to revive the pure Apostolic rule. But meanwhile the Council of Agde, held in 506, discloses the actual state of things by prescribing, as the condition of Church membership, *three* receptions in the year—at Christmas, Easter, and Pentecost. The recognition of this miserable pittance of grace, as sufficient for membership in CHRIST, was rapidly propagated through East and West ; and remains, unhappily, as the *littera scripta* of two out of the three great branches of the Church—the Eastern and the English—to this day. In the Roman Church, ever since the Fourth Lateran Council in 1214, but *one* reception a year is enjoined under penalty ; viz. at Easter. The English Church, however, never accepted the Lateran decree ; but by Canons of Salisbury (about 1270,) and of Lambeth (1378,) re-affirmed the thrice-a-year rule. By the time of the Reformation, however, as is evident from the rubric attached to the Communion Office in Edward VI.'s First Book, reception once a year had become the recognised minimum in this country also. Meanwhile the miserable practice grew up, as a result of the lack of communicants, of the priest celebrating a so-called ' Communion,' on occasion at least, alone. It is probable that in the earlier days, as e.g. of S. Chrysostom, there were always clergy to receive ; the ' parochial' system of that time being to congregate several clergy at one cure.

But in the ninth century, solitary celebrations existed extensively, and were forbidden, in the West. Not, however, to much purpose. It soon became the rule, rather than the exception, for the priest to celebrate alone; and thus it continued until the Reformation. The Council of Trent contented itself with feebly wishing things were otherwise; and justified the abuse on the ground of vicarious celebration and spiritual communion."—Pp. 25—28.

According to Mr. Freeman's view, the Reformed Church of England protested against this abuse, and commanded a weekly Communion on Sundays besides recommending Communion on Wednesdays and Fridays, which (as we learn from the special Epistles and Gospels in the Sarum Missal) were traditionally the days observed in this country for communicating over and above the Sundays. This is the explanation of the rubric in the First Prayer Book of Edward VI., which bids the priest after the Litany vest himself in a cope and at least prepare for celebration. We confess, however, that we are unable to justify the practice of ending the Communion Service at the offertory, even though the precedent of the usage of the ancient Church of Alexandria, as described by Socrates, be alleged in its support. Nor can we agree with Archdeacon Freeman in thinking that no performance of the Eucharistic rite when communicants fail to come is better than a solitary mass of the priest. The latter may be a great abuse; but at any rate the priest himself was thus enabled to communicate. Whereas the stringent restriction of the existing rubric makes weekly communion either for priest or people, in many small parishes absolutely impossible. The suggestions that the clergyman's family ought to afford weekly communicants, and that a revived order of subdeacons (the need for which we fully admit) would assist a single-handed priest to incur the increased labour of a weekly celebration, seem to us to lack substantial practicability as a general rule. The following passage ends the discussion on this particular subject.

"And let it be borne in mind, as an encouragement, that this is the only point absolutely wanting to complete our agreement, in every particular, with the apostolic practice. Such of our churches as have already, week by week, a fairly attended Celebration, to which all the faithful are heartily invited and urged to come,—such churches exhibit a spectacle of really Apostolical Eucharistic Service, such as the whole world beside cannot produce. Neither in East nor West, but in the English Church only, is weekly Communion, as the bounden duty of all Christians, so much as dreamt of; so utterly has the apostolic model, throughout Christendom, faded from the memory of the Church of God."—Pp. 34, 35.

Passing over without discussion, as being suited for pages more purely theological than our own, the Archdeacon's disquisitions on the nature of the Real Presence, and on the practice of staying during the Eucharistic Service without communicating—we approach the second half of the pamphlet before us, which deals with the ritual aspect of the question. For, in Mr. Freeman's language, ritual is but the outward clothing of something much more important—viz. the Church's *Rites*. We quite agree with the author that the Prayer Book must be broadly accepted by the clergy with such interpretations or modifica-

tions as have been recognised from time to time as established by competent authorities.

With respect to the Eucharistic Vestments Archdeacon Freeman argues, with much force and probability, that the Church of England allows an alternative to its clergy. A priest may either obey the fifty-eighth Canon of 1603 and wear a surplice, or (and that preferably) the proper habits prescribed in the rubric as having been in use in the second year of Edward VI. Our author credits our latest revisers (in 1662) with a real desire and earnest hope that the Edwardian "ornaments" would gradually supersede the prevalent surplice as the eucharistic dress of the celebrant and his assistants. There is much sound sense in the following argument :

"If it be asked, how it came to pass that the surplice had superseded the proper eucharistic vestments prescribed by Elizabeth's rubric? we can only answer, that the prevailing tendency during her reign was decidedly in favour of simpler ways in the matter of ritual; and that, the *Second Book of Edward VI.* (1552,) having distinctly *forbidden* those vestments by the words, 'the minister at the time of the Communion, and at all other times of his ministration, *shall use neither alb, vestment, nor cope*, but, being a bishop, a rochet; and being a priest or deacon, he shall *have and wear* a surplice only;' it would be unlikely that the Elizabethan clergy would be anxious to incur the expense, and possible obloquy, of reintroducing the other vestments. Some, indeed, *did*, as appears by allusions to the vestments as in use in the beginning of Elizabeth's reign; but, as a general rule, their use was discouraged, and apparently put down. 'For the disuse of these ornaments we may thank them that came from Geneva, and, in the beginning of Queen Elizabeth's reign, being set in places of government, suffered every negligent priest to do as he listed.' (Bishop Overall.)

"On the other hand, *one* form of the Edwardian 'Ornaments' had survived, even through Elizabeth's reign; viz. the cope (of course with the alb,) for use in cathedrals. For so it is recognised in the 24th canon of 1603. 'In all cathedrals and collegiate churches the Holy Communion shall be administered upon principal feast-days by the bishop, the dean, or a canon and prebendary, *the principal minister* [i.e. celebrant] *using a decent cope.*' This was in accordance, as far as it went, with the original rubric of Edward VI.'s First Book. 'The priest that shall execute the holy ministry shall put upon him . . . a vestment, or cope.' But during the Elizabethan period two limitations had, practically, been introduced; the *cope*, only, and not the vestment or chasuble, was used; and that in cathedral churches only. However, the fact that to this extent the rubric of Edward VI. was still acted upon, might well encourage the revisers of 1662 to contemplate a general return to its provisions."—Pp. 51, 53.

Nor is the following extract less important :

"The bearing of these facts upon our subject is, that they prove that it was in no merely antiquarian spirit that our latest revisers retained the far-famed rubric of Edward VI. It was as having been accustomed to see a due access of honour and dignity accruing to the Holy Rite, that they wished, not merely to retain what had survived, in practice, of that rubric, but to restore the parts of it which had fallen into disuse; to bring back, everywhere, with the less correct cope, that which in the rubric enjoyed a preference—the 'vestment' or chasuble—and whatever else the rubric involved. They hoped that the day was come, or that it would come ere long, when the surplice would, in respect of the Communion Service, yield to the proper 'vestment' its 'ancient usual place.'

"And the reason why they did not at the same time procure the formal abolition of the canon of 1603, which recognises the surplice for parish churches, is, we can hardly doubt, that they wished to leave the practical working out of the change to time, and to the voluntary action of the parochial clergy. There had existed ever since the year 1559 a diversity in practice; and, ever since Elizabeth's 'Advertisements,' an actual alternative in the Church's orders about vestments. That alternative they did not care to remove. It was by desuetude that the irregular habit had first come in, until it obtained recognition by the canon of 1604: it was to desuetude that they trusted for the removal of it. Meanwhile, those who chose to plead usage and the canon on the one hand, and those who preferred to plead the statute law of the rubric on the other, were both alike in a fairly defensible position. Two modes, in short, of vesting the clergy for the Holy Communion were practically recognised at the latest settlement of our Offices; and, until some new enactment should supersede the one or the other, must continue to be recognised still."—Pp. 54, 55.

The pamphlet next proceeds to consider what course ought to be adopted in face of the actual revival, in no inconsiderable number of churches, of the proper vestments. Arguing from the recent cultivation of religious æsthetics among our people, the author observes that the question has a very different bearing from what it would have had thirty years ago. Who will gainsay the following considerations?—

"And one very weighty and relevant consideration, though by no means decisive of the whole matter, is, How far would the restoration of these vestments—I will suppose it wisely, judiciously, and charitably brought about—accord with the tone and feeling, either present or growing up, of the existing English Church? Now, it must, I think, be admitted, that the experience of the last few years is such, as to modify very considerably the answer to be given to this question. The Church has within that period succeeded in making certain ritual features attractive to the people at large, to a degree entirely unknown to her hitherto. She has developed, by care and training, their capacities for the enjoyment of a well-conceived ritual. And she has exhibited to them phases and modes of Service to which they and their fathers for centuries had been strangers. I refer especially to the great movement lately made for the improvement of parochial music throughout the land. Indirectly and accidentally, this movement carried with it many results of a ritual kind. It accustomed the eyes of the generality to Services on a scale of magnitude and dignity unknown to them before. Instead of the single 'parson and clerk,' or minister and handful of untrained singers, they beheld, at the Festivals, choral worship, conducted by a multitude of clergy, and by hundreds or thousands of choristers. And they were delighted with it. The grandeur of such a service, its correspondence to the glimpses of heavenly worship disclosed to us by Holy Scripture, forcibly impressed the imagination, and enlisted the feelings. These occasions also raised the question of how large bodies of persons, meeting for a united act of musical worship, should be attired, how marshalled and occupied, while moving into their assigned places in the sanctuary. Hence the surplice, the processional hymn, the banner, to distinguish the several choirs, became familiar things. They were felt to be the natural accompaniments of such occasions. And thus was brought to light what had hitherto been, and with every appearance of reason, denied, viz. that this nation differs not in its mental constitution from other nations; that its antipathy (doubtless existing) to these things, had been founded simply on their being unusual, and on their supposed connection with



unsound doctrine. Once the meaning of them was seen—Englishmen like to know the meaning of things—the dislike and the prejudice was overcome.

“And the larger gatherings at which these things were done have reacted upon the more limited and ordinary parochial services. Their proper object was so to react in respect of musical proficiency only; but they have influenced, at the same time, the whole outward form and order of things. As one main result, they have in many instances brought back the proper three-fold action so clearly recognised in the Prayer Book, and so long utterly lost sight of, except in cathedral and collegiate churches, ‘of minister, clerks, and people.’ The appointed medium for sustaining the clergy on the one hand, and the congregation on the other, in the discharge of their several parts in the Service—viz., the trained lay-clerks, the men and boys of the practised choir—has reappeared and taken its due place among us. The presence of trained persons so employed, securing and leading, as in the LORD’s Prayer, Creed, and Versicles, the due responsive action of the people; conducting, as in the Psalms, Canticles, and hymns, the ‘saying or singing;’ supporting, as in the processional Psalm of the Marriage Service, or in the solemn anthems at the Burial of the Dead, the voice of the minister; or, lastly, in the anthem, ‘in quires and places where they sing,’ lifting priest and people alike by music of a higher strain than those unskilled in music can attain to;—such ministry is assumed by the Prayer Book to have place in every parish church in the land. And the reducing this theory to practice is in reality an important step in ritual. It has enlisted the sympathies of the laity in behalf of a fuller and richer aspect of Service than they had heretofore been accustomed to.”—Pp. 57—59.

We must refer our readers to the treatise itself for a most valuable description of the proper Eucharistic vestments. The Archdeacon derives them, with the best authorities, from the ordinary dress of our LORD and His Apostles, and considers that at some early period they were intentionally assimilated by the Church to the divinely ordained and highly symbolical vestments used by the Aaronic priesthood. With reference to the position of the celebrating priest, the following is most important and convincing:—

“There is no real doubt whatever as to the intention of the English Church about the position of the celebrant in administering Holy Communion.

“In order to make the matter plain, it is to be observed, that the slab or surface of the Altar, or Holy Table—there is a wonderful equableness in the use of the two terms by antiquity—was always conceived of as divided into three portions of about equal size. The central one, called the *media pars*, was exclusively used for actual celebration, and often had a slab of stone let into it, called *mensa consecratoria*. The other portions were called the *latus sinistrum* and *dextrum*, or *Septentrionale et Australe*. These would be in English the ‘midst of the Altar,’ the ‘left or north side,’ and the ‘right or south side:’ the term ‘side’ being used with reference to the ‘middle portion.’ The most solemn parts of the rite, then, were performed ‘at the middle’ of the Table; the subordinate parts ‘at the northern or southern portions.’ In all cases ‘at’ certainly meant with the face turned *eastwards*. Now, in the First Book of Edward VI., it was ordered that the very beginning of the Service should be said ‘afore the midst of the altar;’ i.e., before the ‘*media pars*.’ As to the rest of the Service, it was doubtless to be said in the old customary places. As a rule, all except the Gospel, from the preparatory prayer to the end of the Epistle, was said at the *south* side. In the Second Book the order was, ‘the Priest standing at the north side of the Table shall say the LORD’s Prayer,’ &c. This could not possibly, in those days, be understood to mean



anything else than *facing the left-hand, or northern portion of the Table*. The reason of the change from the middle to the 'north side' probably was, that an instruction was now given, in case there were no communicants, to stop short of actual celebration; in which case it would hardly be seemly to stand at the centre or consecrating portion of the Table. But it was doubtless intended that the centre should still be used for actual consecration, even as it was in the First Book, though no order was given in either case, to that effect. The order for the 'north side' was only put in because it was a new arrangement. And it will be observed that the term used is 'the north-side:' the hyphen indicating that a special and well-known part of the Table is meant. The present most incorrect practice, of standing at the north end, probably arose from two causes,—first, the infrequency of celebrations, which caused the habit to be formed of standing somewhat northwards; while the old distinct conception of the position had passed away: secondly, from the practice—probably in use of old in our Church—of placing the vessels and unconsecrated elements, if there was no credence-table, on the *non-consecrating* part of the Altar, where it was found convenient to keep them still when consecrating. It may be questioned whether it be not still correct, or allowable, however, thus to make use of the less important parts of the Table to serve as a credence, if none other is provided. But the consecration should always take place at the middle of the Holy Table."—Pp. 70—73.

We need not detail at length the Archdeacon's defence of candles, and even of candlesticks (with unlighted tapers) on the altar, of incense, or the mixed cup. Against the use of the crucifix the writer argues with needless vehemence, as may be imagined when it is remembered how unguardedly he spoke of this matter in his speech in Convocation. We more fully agree with him when he condemns over-minuteness of ceremonial, and the introduction of modern Roman customs instead of such as were observed by our own ancestors under the Sarum Books. Archdeacon Freeman's practical conclusion seems to be that he earnestly hopes our present liberty may not be abridged. Personally he wishes for the more general revival of the proper vestments. We do not follow him in his suggestions for a compromise which would probably satisfy no one—viz., for linen vestments instead of silk, and for white to the exclusion of other colours. Nor will the symbolic rationale suggested for our present academic habits satisfy many of us. But there is no question of the great value and importance of this essay, coming as it does from so well known and respected a ritualist. We hope that the cathedral of Exeter may soon witness a revival of the Eucharistic vestments and other primitive ritual practices. Such an example would not long lack imitators in many other dioceses. Some very valuable appendices conclude the volume. First there are certain opinions of the venerable Bishop of Exeter on some points of Eucharistic doctrine; next the same Bishop's well-known *dictum* on the legality of the vestments; and finally a letter by Dr. Dykes "On Saying and Singing," which we hope to borrow *in extenso* for our pages in a future number.

---

## DR. WHEWELL.

WE borrow a notice of the illustrious Master of Trinity, which was transmitted to the Institute of Architects by the common President of our Society and that body. Those members of our body, and readers of this journal who belong to the old Camdenian stock, will realise the regretful interest with which we cherish his memory. We are sure that, now a quarter of a century has passed away, the incidents of our may be *jeunesse orageuse*, would, by all sides (except, perhaps, one narrow party,) be recognised as incidents, necessary it may be, salutary certainly on the whole, in a great moral movement, of which this generation has not seen the last. As ecclesiologists we must supplement Mr. Beresford Hope's notice of Dr. Whewell's buildings, with a reference to the cemetery chapel which he worked out at Cambridge, in concert with Mr. Scott, as a memorial to his first wife. Cemetery chapels are, as a whole, the most degraded of all ecclesiastical buildings; more is the reason therefore that any able experiment should meet with due recognition.

"The important question which will engage the House of Commons this evening will make it impossible for me to be present at the meeting of the Institute, but alike from old and dutiful affection for the eminent deceased, and from respect to the Institute, I must reserve to myself the melancholy office of announcing the death, last Tuesday, of an illustrious honorary member, Dr. Whewell, Master of Trinity College, Cambridge. Numberless as were the branches of human study which occupied the attention of, and were illustrated by his massive intellect, his fame as an architectural teacher is not the one which will first arrest the attention of the general public. It is, however, great enough to make his loss grievous to the architectural world. At the time when Dr. Whewell came forward as an architectural writer, thirty years ago and upwards, his previous studies enabled him to do so with peculiar usefulness. Up to that time architectural authorship, so far as it was not the occupation of the professional architect, was too much the mere amusement, often trifling or fantastic, of the amateur whose stock-in-trade was a repository, more or less restricted, of traditionary axioms of taste, unballasted either by sufficient archaeological research, or sufficient knowledge of constructional requirements. Three books which appeared simultaneously, thirty years ago, all of them by amateurs of a stamp different from the non-professional writers of earlier days, contributed a powerful impulsion to that wider philosophical analysis of universal architecture, which is the note of our age. These were Thomas Hope's posthumous *History of Architecture*, Professor Willis's work on the *Mediæval Architecture of Italy*, and Dr. Whewell's volume on *German Churches*. The fruit of the mathematical and mechanical training, which is the necessary discipline for high wranglership at Cambridge, was manifest in the powerful analysis which the last-named book contained of the hitherto imperfectly known science of vaulting, and other practical constructive questions. No other book on architecture, except a new and enlarged edition of this work, ever appeared from the pen of the Master of Trinity; but occasional papers here and elsewhere, showed that his love for architecture had not waxed faint. In the distinguished position which he held for nearly a quarter of a century, he had the opportunity of showing his taste and acquirements, by the palpable evidence of buildings planned and raised under his inspiration. Foremost of these is the

new court or hotel which he raised, in concert with Mr. Salvin, opposite Trinity College, in a most picturesque rendering of the collegiate architecture of the fifteenth and early sixteenth centuries, deriving its inspiration no doubt more from Oxford than from Cambridge, but still a welcome colonist in the latter University. The story thrown up over the entrance as a quasi gateway tower, and the angle turret, are the features which give the principal architectural value to this structure. At the moment of his death he was commencing a large addition to the building, which will, it is to be hoped, yet be accomplished.

"So much for the architectural fame of the Master of Trinity—of the grandeur and breadth, and versatility of his buoyant, energetic, indefatigable, and all-absorbing mind—of the genuine generosity of his moral nature, I do not speak at length—they need no formal recognition by those who knew or have heard of William Whewell."

---

## RETURNED STALLS.

### *To the Editor of the Ecclesiologist.*

SIR,—I, of course, foresaw (though, I confess, not as coming from the Editor of the *Ecclesiologist*) the criticism which you make upon my letter, and I endeavoured to anticipate it. On this account I confined my remarks to the times "when the preces and collects are in saying." I *hoped* that I had thus avoided being criticized, as if speaking of the times when psalmody is going forward.

Did the daily service consist of psalmody alone, there would be no occasion for the use of any other than a lateral position. I spoke, in so many words, of those portions which are not psalmody; and in our use these form a larger proportion of the whole than in the old services.

I referred to the litany because its "idea" *does* seem to me similar to that of the preces and collects of the hour services.

The following facts tend to bear out my view.

1. In foreign quires, even where the returns have been removed, the clergy and clerks turn eastward at the preces and collects. 2. In numbers of our ancient village churches, the priest's door is so close to the chancel arch that there can have been no side-stalls to be "overlooked," the space only admitting of returns against the screen. 3. Sparrow, in his *Rationale*, p. 43, says: "in many churches of late, the reading-pue had one desk for the Bible looking towards the people to the body of the church, another for the Prayer Book, *looking towards the east*, or upper end of the chancel." Wheatly, p. 141, mentions the same fact. On this plan, too, was the reading-pue in Hooker's church arranged. (These passages may be seen in *Hierurg. Anglic.* pp. 77, 78.) The modern idea (which I am sorry that the *Ecclesiologist* should defend) is clearly different, for in such double desks, when used now-a-days, one side faces the west for the lessons, the other the north or south (*not* the east, as in the seventeenth century) for the prayers.

G. S.

[In further reply to our correspondent, we remark (1.) that we can recall to our memory several examples of the preces and collects being





W. SLATER }  
N. H. CARPENTER } ANNOTATED

SAINT PETERS CHURCH EDINBURGH.





said in foreign choirs in the Hour Services without turning to the east, and no instance of the contrary, (though we do not mean to assert that in this respect we are right and G. S. wrong): (2) that such small village churches as are here referred to evidently had no choirs; and the parish priest, and perhaps the one or two chaplains of the several chantries, if they said their Breviary Services together, (which is doubtful,) may as well have faced east as any other way,—(but, as a matter of fact, we take it that the Hours in such cases were not said antiphonally, any more than they are in a small country church in any foreign country at this day): (3) that the reading-pue, in any form is plainly inconsistent with the collective recitation of the Hour Services, the retention of which for public use is the great distinctive glory of the Church of England. We argue that the Matins and Evensong of the Prayer Book ought to be said antiphonally by the clergy and choir, facing each other in the choir. Does G. S. doubt that the old practice of our cathedrals exhibits the ancient tradition and usage of the English Church in this respect? Is it not of the essence of a *choir* service that any priest, wherever he may be placed in *choro*, may sing the office in his turn? and how, if he sat in the middle, could he, alone, face east at the prayers?—for G. S. himself does not wish any one but the officiant to turn eastwards.—ED.]

---

### S. PETER'S, EDINBURGH.

We are glad to offer an interior view of Mr. Slater's S. Peter's, Edinburgh, now happily completed after having been commenced in 1858, and been in use for several years in a fragmentary shape. The new works were begun in 1864, and the engraving gives a sufficiently complete idea of the eastern portion. We have to add that the nave is five bays long; that the tower, capped by a lofty spire with angle-turrets and spire-lights of rather an early French character, stands against the western aisle bay on the north side, forming a porch external to the church; and that a cloister passage along the west end leads to a lofty groined octagonal baptistery, a feature desirable in a country where the Church occupies a missionary attitude. The western composition includes two long two-light windows and a rose above.

The columns are of red Peterhead granite. The decorations, which are very complete, are designed by Mr. Slater and Mr. Carpenter, and carried out by Mr. Potts, of Edinburgh. The apse hangings are only temporary. The painted glass, by Messrs. Clayton and Bell, is on a uniform scheme, and most of it has been carried out. Mr. Poole executed the pulpit, and Mr. Forsyth the wood-carving. The tiles are from Messrs. Minton. We understand that it is in a great degree to the exertions and liberality of the family of Mr. Lawson, the late Lord Provost,—so well known in the horticultural world,—who have specially given the organ, that the church owes its present completeness and the character of its services, which are choral, and conducted by a surpliced choir,—no small fact in Edinburgh.

## KILKENNY CATHEDRAL.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—In the number of the *Ecclesiologist* for February you allude to a photograph being sent to you by a correspondent representing the choir of the cathedral of S. Canice, at Kilkenny. Both you and your correspondent appear to labour under the mistake that the fittings which you so justly condemn are those which are to remain when the restoration is completed. One of the first steps taken by the chapter before commencing the works now in progress was to remove and *sell as old material the whole of the stalls, pulpit, cushions, and singing gallery*. New fittings of a totally different type are now being made.

I am sorry that you should have been misled by a correspondent who has shown so little knowledge of what is being done.

The accompanying photograph gives probably a fairer notion of the present condition of the cathedral.

I shall esteem it a favour if you will be good enough to correct in your next number the notice I refer to, which as it stands brings a grave charge against both chapter and architect.

I am, dear sir,

Yours faithfully,

THOMAS NEWENHAM DRANE,  
Architect to the Chapter.

[We greatly regret an inadvertence, at the moment of going to press, in giving publicity to this absurd misrepresentation.—ED.]

## ARCHITECTURE AT THE PARIS EXHIBITION.

WE trust that our readers have not yet forgotten our Mediæval Court at the Exhibition of 1862. It gave us a great deal of trouble; but we were more than rewarded by the success. We could not of course think of attempting a court of our own at Paris. At the same time, the idea which we had no little share in originating has fructified, and a court of architectural art workmanship, like ours, only that it will not be exclusively Gothic, or ecclesiastical, is in charge of a committee, which, grafted upon the Institute of Architects, also comprises representatives of ourselves and of other architectural societies. France lays down the law: so the space will not be as large as we could wish; but whether or not England may be able to enlarge it by filling moreover one of the exhibited iron buildings which would otherwise stand hard by in naked emptiness, remains to be settled. Anyhow, our especial work is manifestly, to co-operate loyally in a common enterprise in which we are sure that ecclesiology will enjoy its due share. The joint com-

mittee will, we believe, have under the English commission the control of the gallery of architectural drawings, while of course only acting on the industrial side of the Exhibition in the capacity of a corporate exhibitor. There is only one thing about which we are anxious, and on which we desire to speak out plainly. The chief of the producers of architectural art-work will no doubt have applied for—and we hope will get—space of their own. We implore them not to cede an inch, but to use their allotment in a federal spirit, indicating that while they contribute their own productions, they do so as “members” of the system of the Paris Exhibition Architectural Committee.

---

### ECCLESIOLOGICAL SOCIETY.

A COMMITTEE meeting was held at Arklow House on Saturday, March 17, 1866: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; J. F. France, Esq., the Rev. G. H. Hodson, the Rev. J. C. Jackson, the Rev. J. H. Sperling, Christopher Sykes, Esq., M.P., and the Rev. B. Webb.

R. Herbert Carpenter, Esq., 4, Carlton Chambers, Regent Street, was elected an ordinary member; and F. S. Powell, Esq., M.P., was added to the committee.

Letters were received from the Rev. C. J. Evans, G. Truefitt, Esq., J. Clarke, Esq., W. Slater, Esq., J. P. St. Aubyn, Esq., the Royal Institute of British Architects, T. Roger Smith, Esq., W. Bence Jones, Esq., and the Rev. G. T. Cameron.

Mr. Burges met the committee, and showed his drawings for a School of Art about to be built by the Government at Bombay. The style is a quasi-Orientalizing Gothic. The present condition of the works for the new cathedral at Cork was discussed.

Mr. Gordon M. Hills met the committee, and read a paper in excuse of the scraping of Lincoln minster. This is printed at length in the present *Ecclesiologist*. It gave rise to an animated conversation. The committee afterwards examined Mr. Hills' designs for the new churches of S. Michael, Tenterden, Kent, and S. Aidan's, Liverpool; for a new church about to be built in Malta; and for the restoration of Amberley, Washington, and Ovingdean churches, Sussex.

The president described the present state of the negotiation as to the adoption of Mr. Slater's design for a cathedral at Honolulu.

Mr. E. M. Barry met the committee, and explained the original scheme of Sir Charles Barry for completing a quadrangular court on the site of New Palace Yard, as a fitting approach to the Palace of Westminster. He also gave explanations as to the works immediately contemplated by the First Commissioner of Works, including a facing of the western basement of the Clock Tower with Gothic panelling, an arcade connecting the Clock Tower with Westminster Hall, and an ornamental wall and railing masking the irregularity of level between

Bridge Street and New Palace Yard. The completion of the reredos in the chapel of S. Stephen within the palace was noticed.

Mr. Buckeridge laid before the committee his designs for the convent and chapel of Holy Trinity, Oxford; for a new church (gained in competition) for Wellingborough, Northamptonshire; for rebuilding the church of Radway, Warwickshire; for considerable additions to Bishop Patteson's Melanesian college at Auckland, New Zealand; for some cottages at Exeter; and for an elaborate Gothic dwelling-house in Park Town, Oxford. He also showed drawings and specimens of some curious embroidered vestments lately brought to light in the library of S. John's college, Oxford. These comprise three copes, two dalmatics, and some embroidered fragments which have been worked up into an altar frontal.

The committee examined a sketch by Messrs. Hardman for painting the jambs of two windows, recently filled by them with painted glass, for S. Mary's, Greenhithe, Kent.

The committee, having received the following letter from the Bristol Architectural Society, resolved to memorialize the Town Council for the preservation of Colston's house :—

“ ACADEMY OF FINE ARTS,  
“ *Clifton, Bristol,*  
“ *March 10th, 1866.*

“ SIR,—On the part of the Bristol Architectural and Archæological Society, I have to solicit your attention to the destruction which appears to be indirectly threatened by the Town Council of the city of Bristol to one of the most interesting memorials of the domestic architecture of the Middle Ages which this country possesses.

“ These valuable remains are situate in a street, called Small Street, leading from the river Froome and the ancient Quay to the centre of the old town, and lying nearly parallel with Broad Street. It unfortunately happens that the back of these old premises immediately adjoins the back of the Guildhall in Broad Street, which some few years since replaced the mediæval Guildhall and Chapel of S. George. The whole plot of ground between the two streets, including the modern Guildhall and the old buildings in its rear, it is now proposed to take for the purposes of Assize Courts. Merely as a question of site, apart from any antiquarian consideration, the position is far from being the best which could be found for the purpose. Into this view of the question, however, we do not wish to enter: it is sufficient for us that a most valuable relic of the Middle Ages is in peril; for even were this particular site the best that could be selected, the existence on it of such a relic should be enough to protect it from modern encroachment in whatever shape it be presented, whether it be under the guise of ‘ ADAPTATION,’ or in the more common form of ‘ RESTORATION.’

“ In the 3rd part of Mr. Parker's *Domestic Architecture*, and in Mr. Dollman's work on the same subject, there are notices and illustrations of the later portions of the house under consideration, to which I beg to refer you. Since these works were published, portions of plaster and masonry have been carefully removed under the immediate superintendence of the Conservation Committee of our Society; and from the early work discovered, there is good reason to suppose that considerable remains of a Norman hall lie imbedded in the partition walls which have from time to time been erected within the original structure.

“ Sufficient has already been discovered to justify the following conclusions :—

"1. That an important mansion, with the hall running north and south, or parallel with the street, existed here as early as the middle of the twelfth century.

"2. That this hall consisted of a nave of three bays with side aisles, measuring forty-six feet in length, by about thirty-seven feet in breadth. The narrow Norman aisles have been removed to make way for three-storied buildings of the fifteenth and seventeenth centuries, but there yet exists a fragment of earlier work at the north end of the east aisle, which there can be little doubt fixes the position of the aisle wall eastward.

"3. That the building which runs transversely to the hall at the north end, and which is about twenty feet wide, is in great part Norman, but with an interior and roof, mainly of the seventeenth century—and

"4. That the building which runs transversely to the hall at the other end, and which is about thirteen feet wide, is raised on Norman foundations, and has slight remains of one of the doors which opened into what is technically known as the screens.

"Were these Norman portions the *ONLY* vestiges of the Middle Ages on this site (which by the way occupies only an area of about thirty yards square,) the historian and the artist would have sufficient cause to plead for the conservation of these buildings. But when we consider that the rise and progress of the city, the growth of civilization as manifested in manners and customs, the development of the art of building, and all our richest local history, from the day when the Mayor of Bristol feasted Princes and Earls beneath the dais of the Norman hall down through five centuries to the day when Colston left its unfinished Elizabethan chambers, are associated with these identical walls:—when we consider that this hall, which may fairly be regarded as the central house of the city, is the only relic of twelfth century domestic architecture within the walls, that it bears on this ancient stock the grafts of each successive style of Early English, Decorated, Perpendicular, and Renaissance, thus forming a complete and most valuable study for the antiquarian and the architect:—and again, when we reflect that this place was the official residence of the Mayors of Bristol, from the time of Henry II. to the Commonwealth, the interest which must be awakened in its behalf will, we doubt not, be of such magnitude as to effectually shield it from destruction.

"Fortified by this hope, I have to request your earnest co-operation, and trust that you will lose no time in memorializing the Town Council on behalf of the property, now commonly known as Colston's house.

"I am, sir,

"Your obedient servant,

"LIMERICK.

"President of the Bristol Architectural and Archæological Society."

The committee examined Mr. Clarke's designs for repairing and re-seating Lanlivery church, Cornwall, and for schools building for Lord Romney at the Mote, near Maidstone. The necessity of finding accommodation for the casts belonging to the Architectural Museum, now about to be removed from South Kensington, was urged by Mr. Clarke.

Mr. Truefitt's designs for an octagonal building intended for the church of S. George, Tufnell Park, Holloway, were examined. Mr. St. Aubyn's drawings for new churches at S. Mark's, New Brompton, Chatham, Kent, and All Saints', Reading; for rebuilding S. Peter's, Selsey, Sussex; for the restoration of S. Columb Major, Cornwall; and for new schools at All Saints', Reading, and a new parsonage at S. James', Keyham, Devonport, were examined.

A report of the progress of the restoration of Ely cathedral was received, and a present of books from the Royal University of Christiania, Norway.

The following communication from the Royal Institute of British Architects was laid before the meeting. The Rev. W. Scott and the Rev. B. Webb were nominated as members of the proposed joint-committee :—

“ROYAL INSTITUTE OF BRITISH ARCHITECTS,  
“9, Conduit Street, Hanover Square, W.

“Nov. 25, 1865.

“GENTLEMEN,—We are instructed to inform you that, at the meeting of the Council held on Monday, the 20th inst., it was resolved, ‘That a committee be appointed, composed, with power to add to their number, of the Council, ten members of the Institute, and of two representatives from such of the following Societies as shall be willing to join, viz. :—the Architectural Association, the Architectural Museum, the Architectural Exhibition, and the Ecclesiological Society, to be called the Paris Exhibition Architectural Committee, for the purpose of promoting the satisfactory representation of British architecture, and of the arts cognate to architecture as practised in this kingdom, in the Paris Universal Exhibition of 1867, under whatsoever group of the Exhibition, as classified by the French authorities, the respective subjects may occur; and that the committee be requested to communicate with the British Commissioners for the Exhibition, with this Institute, and with all other bodies and persons it may think important for the furtherance of its object.’

“May we beg the favour of your letting us know whether the committee of the Ecclesiological Society would be willing to nominate two representatives of their body for the purpose indicated in the above resolution; and if so, the Council of this Institute would be obliged if your Society would make such nomination as soon as may be convenient, and apprise us as to whom they may select, as this Institution is desirous that the said committee should be formed at once.

“We have the honour to be,

“Gentlemen,

“Yours very faithfully,

“JOHN P. SEDDON, } Hon.

“C. F. HAYWARD, } Secs.

“The Hon. Secs. of the Ecclesiological Society.”

It was stated that the assistant secretary had made a claim for space in the Paris International Exhibition.

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the ordinary general meeting of the Royal Institute of British Architects, held on Monday, February 12, 1866, George E. Street, Vice-President, in the chair, the Honorary Secretary, Mr. C. F. Hayward, read the reports of Examiners and Moderators appointed to conduct the Voluntary Architectural Examination for 1866, and announced that all the candidates who had presented themselves had passed their examination.

A cordial vote of thanks to the examiners and moderators for their valuable services and for their general management of the examination was passed. The honorary secretary also announced that the Pugin Travelling Studentship for 1866 had been awarded to Mr. Hubert J. Austin, of 20, Spring Gardens.

A paper on the Cathedral of S. Canice and other Architectural Antiquities at Kilkenny, Ireland, by Mr. T. Newenham Deane, Fellow, of Dublin, was read by Mr. J. P. Seddon, Honorary Secretary, which was followed by an interesting discussion, in which the chairman, Professor Donaldson, past-President, and Mr. Seddon, Fellows, Mr. Hills and Mr. Morris, Associates, took part, and a vote of thanks to Mr. Deane having been carried by acclamation the meeting adjourned till Monday, February 26.

---

## NEW CHURCHES.

*S. Peter, Selsey.*—This church, on a site of great antiquity, though of no great antiquity itself, has been removed, under Mr. St. Aubyn's superintendence, from a part of the parish now quite deserted by the population to another part which is now thickly inhabited. It is questionable whether it would not have been better to allow the old church to go to ruin, and to build an entirely new one in the present village. But this plan has not been followed. Mr. St. Aubyn has taken some pains to rebuild the ancient church as far as possible stone by stone. The church, as rebuilt, comprises nave and aisles separated by arcades of four, a long chancel, with an ample vestry on the middle of its north side, and a south-western porch. It is well arranged. There are three steps rising to the chancel under the chancel-arch, two more eastward of the stalls and one more to the sanctuary. An uneven number of steps is better. A small quadrangular wooden belfry surmounts the western part of the ridge of the nave roof, and the nave roof, according to Sussex precedent, embraces nave and aisles under one flat broad span.

*S. Mark, New Brompton, near Rochester.*—This new church by Mr. St. Aubyn which is now finished has been already briefly noticed by us. The plan comprises a clerestoried nave and aisles, separated by arcades of five arches, a chancel with short aisles to its western part and projecting eastwards with a semicircular apse, with a tower and spire (the lowest stage of which serves as a porch) at the westernmost end of the south side of the south aisle, and a vestry in the unusual position of the easternmost end of the north side of the north aisle to the nave. The interior is excellently arranged, with good levels (rising by seven steps to the altar,) a chancel-screen, stalls, and subsellæ, and sedilia. The pulpit stands on the north side of the chancel-arch, and the font at the extreme west end of the nave. The style is a severe Geometrical Pointed. The windows in the aisle-walls and the clerestory are coupled lancets; in the apse they are of two lights unfoliated with a quatrefoil circle in the heads, and the west window is a large traceried composition. There is a certain primness in the suc-



cession of couplets and buttresses which recalls some less favourable examples of the style. The tower which rather lacks height in proportion to the church, is otherwise a well-proportioned composition with a good massive octagonal broached spire in stone. Inside, the arcades are borne by cylindrical shafts. The chancel-arch has a corbelled impost, with marble shafts: and, by an unusual but laudable arrangement, a similar arch divides the chancel proper from the apsidal sanctuary. Metal screens divide the chancel from the chancel-aisles.

*All Saints, Reading.*—An important new church by Mr. St. Aubyn. It has a very broad clerestoried nave, with arcades of five arches and an aisle on each side, a chancel with a five-sided apsidal sanctuary projecting eastward beyond two large square chancel-aisles, which are considerably broader than the aisles to the nave, and consequently produce a quasi-transeptal effect on the ground-plan. There is a vestry, at the north-east of the north nave aisle, and north-western and south-western porches to the nave, that on the south side forming the basement of a tower. The style is a rather ornate Geometrical Pointed. The clerestory, which is dignified, has coupled two-light windows; the nave has two-light windows, and the apse has windows also of two lights, but much taller, and with bold quatrefoiled circles in the heads. The chancel-aisles are treated as transepts, gabled transversely to the axis of the church, with a large rose window in the gable. The tower has three stages: the belfry-stage has good windows with bold louvre-boards. Unfortunately it does not stand clear of the nave roof. It has an embattled parapet and angle pinnacles, between which rises a thin graceful octagonal spire, banded at intervals and with gabled spire-lights on the cardinal faces. The west window, set high up in its gable, is of four lights with richly traceried circles in the head. This church does not escape the inevitable difficulty of an apsidal chancel, in the comparative lowness of the eastern windows and the poverty of the wooden roof. But here the corbel shafts are brought down to the ground in the sanctuary: the lower divisions of the walls are arcaded, and there is a constructional (but unpretending) reredos.

*S. Peter, Radway, Warwickshire.*—This church has been entirely rebuilt by Mr. Buckeridge. It has a nave 40 ft. by 16, with two aisles, each 40 ft. by 9 ft. 6 in., and arcades of three arches on each side. The chancel is 29 ft. by 15, and has a spacious vestry on its north-west side, opening into the north aisle. The porch is at the westernmost end of the south aisle. There is accommodation for 237 worshippers. The arrangements are seemly. The chancel has stall-like seats with subsellæ and desks, and ample space in the sanctuary. The pulpit is at the north-east angle of the nave: and an oak lettern for the Lessons stands on the other side of the central passage. Three steps, but without a screen, rise to the chancel, and three more to the altar. An organ, played from the sacristy, occupies an arch between the vestry and the chancel. The style is a late Geometrical Pointed. The aisle windows are of two lights, square-headed. A priest's door (somewhat unnecessary, we think) on the south side of the chancel has a flat trifoliated heading. The aisles have separate gables. The chancel-arch is well moulded: the piers are clustered of four, rather

low, with arches of two orders and an outer label. A recumbent effigy, saved from the former church, is placed under a low arched canopy in the north wall of the sanctuary. The east window is well set up in the wall: and there is a simple constructional reredos, with curtains on each side. At the west end there is a well-proportioned square tower, with belfry stage rising clear above the ridge of the nave-roof, and with a low broached stone octagonal spire. We are glad to notice a judicious use of constructional colouring in the voussoirs of the arches. Altogether this is an unusually good specimen of a village church.

*S. George, Tufnell Park, Holloway, London.*—Mr. Truefitt, who some years ago designed an ingenious temporary octagonal structure to hold a great number of sitters, has now been commissioned to translate the idea into brick and mortar. The result is peculiar, but noteworthy. There is a spacious central octagon, supported by thin iron shafts, surrounded by an aisle which is circular in its outer circumference. To this is attached an ample chancel, with aisles to its western part, and a semicircular apse at its east end, surrounded by a quasi-proces-sional aisle, with a square vestry at the extreme east end. At the western end are two well-arranged porches. No fittings are shown in the drawings which have come before us; but it is plain that a plan of this shape will accommodate a very large number of people with an almost uninterrupted view of pulpit, chancel, and altar. The iron shafts of the central octagon are eighteen feet high; the arches, which are turned in brick, are thirty feet high to the apex. Over each arch is a broad-pointed three-light clerestory window. This clerestory stage is covered in with a flattish timber roof, having a ventilating shaft in the centre, which is capped at the summit by a small quadrangular louvre. The aisle windows are Pointed and traceried, of two lights. The external effect of course resembles in a great degree the original type of a circular aisled and clerestoried baptistery or church. We believe there is to be a detached square tower, with complicated octagonal belfry stage, and a dwarf octagonal spirelet rising from a forest of pinnacles—all very cleverly designed—at the western end of the pile. It is impossible to deny the credit of much invention and ingenuity to this very abnormal design.

*Chapel of the Convent of the Holy Trinity, Oxford.*—We congratulate Mr. Buckeridge on his design for this chapel. It is in very severe First-Pointed: of five bays, all vaulted, in quadripartite groining, in stone, the easternmost one being semicircular apsidal. The lights, few in number, are narrow lancets, deeply recessed, with shafted and banded jambs. The vaulting-shafts are corbelled on a stringcourse in the four western bays; but in the eastern bays (which form the choir) they reach the ground, an arcade of trifoliated arches, having marble shafts, being carried round the apse. We have seen no details of the fittings: but the altar is placed (as we think) injudiciously,—that is to say neither on the chord of the apse nor against the east wall, but midway between the two. Under the sanctuary (which rises by five steps) there is a vaulted chapter-room, which gives great dignity to the east end in the external elevation. The conventual buildings, which embrace an industrial school and a printing-press, are rather stern and

gloomy, but skilfully designed. We should prefer larger windows, and a later architectural style. The accompanying view gives a good idea of the effect of the whole group.

---

### NEW SCHOOLS, &c.

*S. Andrew's College, Kohimarama, Auckland, New Zealand.*—Mr. Buckeridge has designed a considerable addition to this building, which belongs to Bishop Patteson, for the use of the Melanesian Mission. It consists of a sort of three-sided court, with a verandah-cloister all round it, and communicating by a cloister with the existing buildings. It provides on the ground floor six rooms for students, and three double sets of rooms for the bishop and two chaplains. On the upper floor are two large dormitories, and other rooms, and an infirmary. The building is mainly of timber, with brick chimneys and brick basements to the walls. Nothing can be simpler or more modest and suitable than the general design.

*The Mote, Maidstone, Kent.*—Mr. Clarke has designed a good schoolroom with class-room, separate lobbies for boys and girls, and a master's house attached. The style is unpretending, with square-headed windows in wooden frames, and a three-light transomed window in the gable of the schoolroom.

*All Saints, Reading.*—These are to be built by Mr. St. Aubyn on the north side of his church of All Saints. They contain a large boys' schoolroom opening at right angles into an equally large room for girls' school. There is also a class-room and a separate entrance-pore to each school. The style is Geometrical Pointed; the material brick banded in colour, and with alternate colours in the arch-heads. The is a good simple quadrilateral bell-cote.

---

### NEW PARSONAGES.

*S. James, Keyham, Devonport.*—Mr. St. Aubyn is about to complete the group of ecclesiastical buildings which he has built at this place, adding a parsonage midway between the schools and the church. The house seems well arranged. The style is an early Geometrical Pointed.

---

### SECULAR WORK.

*House in Park Town, Oxford.*—Mr. Buckeridge has designed a very picturesque Gothic house for Mr. Hammans. It is comparatively lofty, has very many and large windows, (square-headed with transoms and foliated lights) and hipped gables to the roofs. It has much more special character than is usually found in modern Domestic Pointed.





## CHURCH RESTORATIONS.

*S. Columb Major, Cornwall.*—This fine church is under careful restoration by Mr. St. Aubyn. So far as we can judge the works are undertaken in a thoroughly conservative spirit. The internal arrangements are wonderfully improved, and the accommodation raised from 360 to 600.

*S. Brevita, Lanlivery, Cornwall.*—This characteristic and interesting, but most miserably bepewed church is about to be restored by Mr. Clarke. The plans include a complete refitting and rearrangement. Why the altar is changed from the southern to the northern of the two parallel aisles of which the church is composed, we are not informed. The chancel, as newly arranged, has the old roodscreen restored, at its western end: stalls and subsellæ, with a priest's-seat (needlessly distinguished) on the south side, parcloes at the sides and a well arranged sanctuary, spacious, and raised on steps. The rest of the church is fitted with open seats: and a large square chapel, on the north side, (till now used as a vestry,) is partly reclaimed to the church, the further end being screened off for a sacristy.

*S. Helen, South Scarle, Nottinghamshire.*—A restoration by Mr. Buckridge. We speak of it with difficulty from not clearly understanding how much is new. There is a very long chancel, properly arranged. A curious feature is that the chancel-arch (which is fitted with a screen) projects a little into the nave. The east window is of two lights: and there are three brackets on the wall in the interior, which the architect proposes to utilize as supports for a central cross and two candlesticks.

*S. —, Ovingdean,* one of the smallest of the South-Down churches, is under restoration by Mr. Gordon Hills. The chancel and nave are of very early Romanesque work, lighted by the smallest possible windows set high up in the wall. During the First-Pointed period a low west tower was added, together with a south aisle of three bays extending one into the chancel. This latter has been since removed and the arches walled up. One of the most interesting features in the church is the very small chancel-arch coeval with the original fabric, and occupied by a screen of fifteenth century work, probably the smallest in the kingdom. Mr. Hills is simply re-arranging the internal fittings of the church, and adding a south porch, and sacristy north of the chancel. It is hoped that the unique chancel-arch and screen may not be interfered with.

*S. Mary, Slindon, Sussex.*—The restoration of this church will soon be begun. The work includes an entire new roof, and also that portion of the east end of the chancel which is above the level of the former east window. The upper portion of the tower and spire will also be rebuilt. All the portions to be taken down and rebuilt are in the vile taste of the last and previous century. The church will well repay a visit from archæologists. It has several peculiarities. Mr. Graham Jackson, of London, is the architect, under whom the restorations are to be conducted. It is hoped some frescoes may be found: great traces of coloured decoration in the style of the seventeenth century are visible on a coat of whitewash.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

We lament to announce the serious illness of our friend, the Rev. J. M. Neale. The latest accounts are, we rejoice to hear, rather favourable.

*Incense*, a Liturgical Essay, by R. F. Littledale, M.A., LL.D., (London: G. J. Palmer.) This is a very learned essay, in defence of the use of incense. The authorities and examples by which the use of incense in the primitive and the mediæval Church is established deserve most attentive consideration. We believe that the loss of incense in our reformed ritual is deeply to be regretted: and we wish that Dr. Littledale could prove, more satisfactorily than he seems to us to have done in the concluding section of this treatise, that we have a legal right to restore it. We hope that, in a future edition, the references will be more abundant and more minute. The pamphlet is unattractively printed; and we observe in one place "quæruntur" for "queruntur."

*The Priest at the Altar.* An examination of the Rubrics in the Communion Service ordering the position of the celebrant. By an English Priest. (Oxford and London: J. H. and J. Parker.) This is a temperate treatise, written by a man who is not unsound in his doctrine as to the Holy Eucharist, in defence of the *north* end of the altar as the position of the celebrant according to the Anglican rite. We are quite unconvinced by his reasoning. He argues that the position of the officiant at the north side of the (four-square) altar of incense in the Temple service is a sufficient precedent for the modern usage of a celebrant standing at one end of an oblong table. It is still more astonishing to find this writer professing the opinion that the position of the celebrant in a Basilican church, facing the people and with his back to the episcopal throne, is more alien to the modern Anglican usage than to the central position of the celebrant in a mediæval church! Does he not see that the Basilican and the mediæval positions are the same—in relation to the altar? The only difference is that the altar faces a very different way. We can well understand that many persons see reason to regret that the basilican church, with its proper orientation, has not been adopted for the Anglican rite. The writer of this essay cedes the whole question when he admits (p. 19,) in contradiction to an earlier argument, that "it is well known that the rubrics of the Communion Office are not so exact, in their consecutive bearing, as they might be." Hence the necessity of interpreting them by the practices of the Church before the Reformation.

An excellent sermon has been published by the Dean of Canterbury, under the title of "To the Chief Singers," (Strahan.) It was delivered in Canterbury Cathedral before the assembled Cathedral Choirs on the occasion of the Festival of the Choir Benevolent Fund, 1865.

Among other *brochures* due to the present Ritual Controversy we



notice a sermon preached at S. James', Exeter, by the Rev. Henry Moore, entitled "The Queen's Vesture," (London: Palmer,) which very plainly and moderately states the case of those clergymen who have thought fit to revive the use of the legal eucharistic vestments.

Another pamphlet, by the same publisher, entitled "The New Crusade against the Cross and Ritual"—a letter to Dean Close, of Carlisle, by "Common Sense"—though it has the best of the argument, seems to us to defeat its own praiseworthy purpose by intemperance of thought and expression.

The following extracts have been sent to us for publication by the Society for the Freedom of Worship :

**"FREE CHURCHES AND THE WEEKLY OFFERTORY.**—At a meeting of the Society for Propagation of the Gospel in Foreign Parts, held in Liverpool, 26th September, presided over by the Bishop of Chester (Dr. Jacobson,) the following remarks upon Free Churches and the Offertory were made, by the Bishop of Brisbane: 'He thought at present the Church in his diocese was no great burden upon the society. He had this year received only a few hundred pounds; next year he should receive an increase, but he hoped before long his diocese would be altogether independent of the Society at home. There was a mine much better than any society where it could be worked, and that mine was the offertory. In a population composed of honest English labourers, who were ready to contribute their sixpence or shilling of their weekly earnings, there was no difficulty in providing for the support of their clergyman. There was a congregation in his diocese, in which, though composed mostly of labouring men, the offertory generally exceeded £10 on the Sunday, and they were able, by means of those collections, to support their clergyman and the expense of Divine service. Where the labouring people were centred in any number in a town of any importance there would not be the slightest difficulty, if there were earnest, faithful clergy, in providing for their support by means of the offertory. But in such a colony, they must have free churches to commence with. If they had a free church, a weekly offertory, and a faithful pastor, there would be no difficulty in obtaining congregations and support for the minister.'"

**"FREE AND OPEN WORSHIP IN PARISH CHURCHES.**—The Rev. Charles John Vaughan, D.D., vicar of Doncaster, has appealed to his congregation to throw open the parish church of that town for free and open worship; and he has issued a long and forcible address upon the point to his parishioners. He asks the question whether the National Church at present filled the place in the hearts of the people of England it was intended to fill, and, if not, why not? He thinks it has not, partly from the overgrowth of various places, from neglect of the Church itself, and by neglect of the poor. From churches such as that at Doncaster the poor were virtually banished—a sense of discomfort and a sense of unwelcomeness together kept them away, and either hardened them into the full neglect of worship or else drove them to humbler chapels, where, at least, they could both see and hear, and claim, and perhaps pay for their sittings, and certainly not be made to feel themselves despised. Upon the third point—the practical exclusion of the poor of populous places from many of the parish churches of this country—the Rev. gentleman says that it is an obvious truth, but not therefore superfluous to be spoken, that the church of a parish was the property of the parish; the possession not of a few, nor of any number, but of all the people of the parish. It was as much theirs collectively as a man's private dwelling was his own in particular. He thought it would be as well if parish churches were always open; open during the week; open for the poor man's private

prayer, at night and morning,—his refuge from the noise and crowding of his own home, that he might commune undisturbed with his God. He did not believe that such a privilege would ever be abused for purposes of desecration and pillage. Unquestionably, where the house of God was open for public worship it was open of right,—not for some, but for all the population. If there must be a comparison, it should be open more to the poor man than to the rich. The rich man had, or might have, his quiet chamber for prayer, his manual or manuals for devotion, his religious books, his printed sermons; the poor man had nothing save this one opportunity of hearing of God and of joining in God's worship. If there must be a choice let the poor man have the foremost place and the readiest welcome. How had it been in fact? A system of selfish grasping on the part of the rich had secured a monopoly of the best seats in the majority of their parish churches, driving the poor into distant corners, where the voice of the minister was oftentimes inaudible."—*The Times*.

"THE RICH OR THE POOR?—The Rev. Dr. Vaughan, vicar of Doncaster, has issued in the course of the past week a pamphlet on 'Free and Open Worship in parish churches,' of which he is an advocate. He says, 'the neglect of the Church was shown as regards the poor. The flock had strayed from its own pasture because the right to its pasture was offensively challenged. Abuses as regarded the seats had been allowed to creep in, and seats had been in all parish churches utterly alienated from their right and lawful purpose with a bold and shameless assurance which, he hoped, would one day become incredible. When the destitution of what was called church accommodation began at last, even among the wealthier classes, to make itself felt, then the remedy was sought in ways scarcely less exceptionable. Proprietary chapels sprang up, with scarcely a pretence of free and unappropriated sittings, and even the free sittings themselves became occupied by persons still of the richer orders, to the final and absolute exclusion of the poor from the sacred inheritance of their fathers. The places assigned to the poor were the least advantageous part of the building. With the back of the preacher often turned upon them, and with a sense of disparagement, those were set to listen and to worship who, from imperfect education, and often from advanced age, required even more than others every help that could be afforded them of either sight or sound. Who could go forth among the poor of Doncaster, and invite the poor to the parish church? The best they could do was to open new places of worship for them, and bid them go where they were welcome, where they would be considered first, and honoured as God's poor. But in this separation itself—this opening of one place of worship for the rich and another for the poor—he saw no few evils for both. If they gave up their appropriation of seats, the habitual presence of families in one spot would be respected; common courtesy would secure it; order, not confusion, would mark their assemblies for worship. This plan was not a rash one; it rested upon the acknowledged principles of law and right; it was simply a return to the ancient and time-honoured practice of Christ's Churches, enforced by the avowed approbation of Bishops and rulers—their own present diocesan amongst them—and had been tried and found successful.'"—*The Times*.

We are unfortunately obliged to postpone till our next number a letter from the Rev. E. Trollope on the restoration of Heckington church; a notice of Mr. Baigent's pamphlet on the position of the pastoral staff in the effigy of William of Wykeham in the Winchester City Cross; and the account of the bell-inscription at Priston, with Mr. Ellacombe's letter about it.

# THE ECCLESIOLOGIST.

---

“Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXIV.—JUNE, 1866.

(NEW SERIES, NO. CXXXVIII.)

---

## THE MONUMENTS OF RAVENNA.

*(Continued from p. 88.)*

IN the forlorn decay of a life truly belonging to the past, Ravenna is especially distinguished by the isolation and solitary grandeur of its sacred monuments, which stand like sculptures against a dark background, in effect undisturbed by the claims of other objects, scarce touched by modern innovation; and here, where “the last Cæsarian fortress stood,” the terrific shocks that accompanied the fall of empire become present to the mind with more vividness than even in the pages of Gibbon. The far-extending solitude of flat marshy environs, girt by the solemn gloom of pine forest, the wide, grass-grown streets, the ruinous fortifications veiled with ivy or creeping plants, the silent palaces of faded aristocracy, and cottagelike dwellings of the poorer classes, may excite regret as to the social state indicated, but in their aggregate form a fit framework for the impressive monumental picture. The Middle Ages have passed over this fallen capital of the West and of the Gothic kingdom, almost without leaving one trace behind; and in the Ravenna of the Papal States the actualities of the present are alike uninteresting and insignificant.

It is in the mosaic that Christian art most conspicuously presents itself at this centre, and that the religious idea of the ages of Honorius, of Theodoric and the Exarchs appears most intelligibly manifest. That Greek school, whose works we have before us, may be said to have been mainly occupied, during the fifth and sixth centuries in illustrating those devotional tendencies, then continually gaining strength, whose objects were the veneration of saints, the exaltation of the Blessed Virgin to Christian regards, the more clearly self-developing ideas of angelic guardianship, and of the ritual honours due to thrones, dominations, principdoms, powers, in the celestial hierarchy; moreover, beside these higher themes, and strangely associated with them, the admitted presence of Cæsarianism in the sanctuary, of the emperor with his body-guard, the empress with her court-

ladies amidst sainted prelates and holy symbols on the storied walls or dome of apse and chancel; while in these manifestations the absence of the Papacy from art-treatment, and (as we may infer) from thought alike, is singularly noticeable.

Nothing is more evident indeed, in the ecclesiastical story of Ravenna, than the fact that this city was slow to acknowledge the supremacy of Rome, at least in the sense now claimed by the latter; and in many instances the recorded administration of church affairs in this arch-diocese seems to attest a principle of local independence quite unchecked. We read in the chronicle given by Muratori (*Ber. Ital. Script. t. i. p. 11.*) of an unworthy intruder, John X., being deposed from this see, in the ninth century, "by all the people," with no note of reference to an external judgment-seat, or requisite sanction from any higher throne in the Church; and in the most valuable of the local records extant, the prelate-historian of his predecessors, Agnellus, seems to own, with a sigh of submissive regret, the fact of Rome's headship, *not* as resting on a primordial principle of revealed religion, but (as he naïvely expresses his theory) on the mere privilege of possessing such an inestimable treasure as the great Apostle's tomb!—an accidental and material advantage in the stead of an inalienable and divinely-conferred right! It is true that a letter (given by Muratori) of S. Peter Chrysologus (Archbishop, 439—50) acknowledges a principality proper to that see "in which the blessed Apostle is still living" (*beatus Petrus Apostolus vivus sit*); but can we discover a sense confirmatory of the claims now asserted in Agnellus's narrative of the circumstances that led to that prelate's election, as follows? "The general multitude of the people assembled with the clergy, according to the discipline of the Church, and elected for themselves a pastor, with whom they repaired to Rome, and appeared before the holy Pope of the Apostolic see, desiring that he should ordain their elect, lest so great a Church should be left many days widowed of her Pontiff;" after which steps (the chronicle proceeds to say) there was beheld by the Pope (Sextus III.) a celestial vision of S. Peter and S. Apollinaris, with *another* candidate between them, whom they commanded the Pope to appoint to this see; and Sextus consequently set aside the former election, showing to the Ravenna clergy that they should be contented to receive him whose elevation had been divinely prescribed, though a stranger, belonging to another diocese, who became the sainted Archbishop of this see, Peter Chrysologus. And can we understand, in the rapturous eulogium of this local Church by the author of the *Monimenta Hist. Raven.*, anything less than the implied assertion of her independence, even with all due allowances for a lyric style? "O princeps Cathedra raro habitatori munita, quæ lucet in tenebris, et tenebræ nesciunt te comprehendere! Quanta privilegia tua! quanta dominatio tua!"

Observing the chronologic order in our studies, we should first visit the octagonal baptistery, that stands near to, but distinct from, the cathedral, and is the only structure of the fourth century at Ravenna still unaltered, except in details of ornament; founded about the same period as the cathedral (380) by S. Ursus, though not enriched with its most interesting contents, the mosaics, ordered by another sainted prelate,

Neon, till about 430, according to Ciampini, 451. On the cupola of this very curiously characterized building is the Baptism of our Lord, a mosaic composition in which classic influences are still apparent, and the principal figures have dignity, beyond the central group being seen the Jordan, personified as an aged man, with long hair and beard, who seems floating on his stream, like the river-gods in antique sculpture; below, carried round the domical compartment like a frieze, the group of the Apostles, majestic figures, quite classically treated, in aspect (except one, S. Peter) almost youthful, each vested either in a cloth-of-gold tunic and white pallium, or with the tunic white and the pallium golden, each wearing a high cap like a mitre, and carrying a leafy crown in one hand, that of S. Peter red, that of S. Paul gold (certainly no indication of inferiority in the latter to the former); and on a still lower compartment, at the intervals between the arcades of a triforium, are alternated designs (also mosaic) of singularly symbolic character: altars, or altar-tombs, on each of which is laid a lily or a palm, and the four Gospels, each placed on a kind of suggestus, with richly-embroidered cushion, on which the sacred book lies open, just as it used to be exhibited in the midst of the hall or cathedral where the assemblies of Œcumenic Councils were held; so that we see here, in compendious symbolism, the representation of those great comitia of the Church: and around the walls are inscribed the lines of a metrical epigraph, one distich being:

“Magnanimus hunc namque Neon summusque sacerdos  
Excoluit pulchro componens omnia cultu.”

We are told that the original pavement is more than fifteen feet below the actual floor in this baptistery. An altar and ciborium here are from the primitive cathedral of S. Ursus—who was a Sicilian of noble birth, and bestowed all his large property in that island on the Ravenna see.

Next in order we should visit the small church of SS. Nazarius and Celsus, to which saints is dedicated one of the most interesting edifices here, the mausoleum of Galla Placidia, built for herself in 440, therefore ten years before her death, by that princess, the daughter of Theodosius, and for some years Empress Regent during the minority of her son, Valentinian III.—a woman, the strange vicissitudes of whose chequered career add another tragic chapter to the story of declining Empire, which would, in her case, be more pathetic, were we allowed to ascribe any attributes of moral elevation to her character. Alternately exalted and degraded, she lived to be a Gothic Queen, a Roman Empress, twice a captive in barbarian armies, and once driven on foot amidst the common herd before the car of the Gothic usurper, her first husband's murderer. Talent sufficient to subjugate the will of her two husbands and her feeble brother, Honorius, she seems not to have wanted, nor that sort of demonstrative piety then fashionable at the imperial Court; but her conduct in consenting to the unjust execution of her unfortunate cousin, Serena, widow of Stilicho, during the siege of Rome by Alaric, shows Placidia in a repulsive light, cruel in her lenity. Her mausoleum, unlike any other in this range of monuments, is a massive but low building of cruciform plan (the Latin cross), measuring fifty-five by forty-four palms, with a cupola,

and distinguished by decorative details of that Arabico-Byzantine style which first found its way into Italy from the Sicilian shores (see Gally Knight's work on Italian Churches.) Behind the single altar of diaphanous Oriental alabaster, stands the immense marble sarcophagus, quite plain, but originally covered with silver plating where the body of Placidia was entombed, attired in gorgeous vestments, sitting upright in a chair of cypress wood, and visible through a small aperture.<sup>1</sup> At the other cross extremities are the marble sarcophagi of Honorius, of Valentinian III., and Constantius his father, the two latter laid in the same tomb; and the Christian symbols with which these are sculptured, lambs, doves drinking from vases, fruit-bearing palma, the four rivers, fountains, and the holy monogram, entitle both sarcophagi to rank among sacred art-objects. The tiny cupola is one rich field of mosaics, with flowery arabesques encircling the cross on a golden ground; on its pendentives being represented eight Prophets in pairs, the costume classic, the action of each that of declamation. Above the portal is seen the Good Shepherd, as a youth seated on a rock, a long cross (the *crux hastata*) in one hand, His sheep and a landscape beyond; at the opposite extremity, beyond the altar, is the SAVIOUR's figure with its proper attributes, the long cross held so as to rest on one shoulder, the open Gospels in the other hand, and beside Him a cabinet with unclosed doors containing three books laid on shelves, with their titles on the covers, *Lucas, Matthæus, Joannes*; near this object a gridiron with fire kindled beneath—this last detail (here unique, I believe, among accessories seen in mosaic art) obviously intended to allude to some procedure for the destruction of heretical books, and probably to the burning of those of Nestorius, after the Council of Ephesus, in which his tenets had been condemned nine years before this mausoleum was built. Curious is this first appearance of recorded intolerance in religious art! The basilica of S. John the Evangelist, founded by Galla Placidia, 425, now retains little of the splendour, and scarce a remnant of the mosaic decorations described in old chronicles, having been almost entirely rebuilt, but with preservation of its ancient columns, and the original high altar with its confessional, a rich and beautiful work in Greek marble, porphyry and serpentine, of the fifth century; and this church has still its art attractions in the frescoes by Giotto, on a chapel vault, of the four Evangelists and the four Latin Doctors; its fine Gothic porch, and some very curious sculptures on the façade, being supposed of

<sup>1</sup> The body was unfortunately consumed in 1577, through the mischief of some children, who inserted a taper into the aperture, and thus, the rich vestments taking fire, was this unique relic of imperial pomp in death reduced to a heap of ashes, no more even in this condition visible, as the orifice has been closed ever since. The usage of burying members of the imperial family in superb attire, with jewellery, other ornaments, and even toys in fantastic profusion, was most curiously attested on the opening of the tomb of Maria, wife of Honorius, and daughter of Stilicho, in the course of the works for the new S. Peter's, 1544, when it appeared that the dead princess had been laid amidst heaps of trinkets and playthings, in vestments from which were extracted no less than thirty-six pounds weight of embroidered gold—all the precious contents of that tomb having been carelessly suffered to disappear, dispersed none knows whither, to the infinite regret of antiquarians. This practice of laying valued objects beside the dead was borrowed early from pagan use by the Christians at Rome, as shown by the discoveries in catacomb-tombs.



the twelfth century. The legend connected with the origin of this church is strikingly poetic, but not it seems, in all its details, traceable up to a period nearly so remote as that of the princess and saint referred to, as narrated at full in the *Monumenta Hist. Raven.*, given by Muratori. The princess and her suite were on a voyage from Constantinople to Ravenna, when a tremendous tempest overtook their vessels; in the extreme of peril Placidia enjoined all to direct their prayer and trust to the beloved Apostle, vowing a splendid temple to be dedicated to him, should they escape from that peril. Presently appeared the visible assurance of his protection, for S. John the Evangelist was seen by all, on *each* ship, performing the task of the fear-paralyzed mariners, and thus steering them safe into port. Mindful of her vow, Placidia ordered works to begin for constructing one of the finest churches yet seen in this city; the richest marbles were brought from various quarries, mosaics were executed for apse and chancel-arch, representing the tempest and vision at sea, also the subject from the Apocalypse of the SAVIOUR giving a book to the Apostle and desiring him to eat it; and the tessellated pavement was disposed so as to imitate, in wavy lines of marble, the tossing sea-waves. But the imperial lady was in grief, seeing that she could not hope to obtain any sort of relic of S. John for her church's last consecration; and her confessor, S. Barbatian, advised her to persist in prayer and fasting, with the trust that her great desire might in some manner be fulfilled. He kept vigil with her himself, night after night, in the same church; and at last, when both had fallen asleep after long watching, the confessor saw a majestic personage in long white vestments, who stood offering incense at the altar; he woke the princess to point out that vision, which she also beheld, and straightway rushing to the altar, Placidia threw herself at the feet of the mysterious figure, seized his right foot, and so firmly that the sandal was left in her hand, when S. John the Evangelist (for he it indeed was) vanished the moment mortal had touched his form, now become immortal. Next day in presence of the emperor, the Archbishop, and S. Barbatian Placidia offered this inestimable relic at the altar, and then had it immured in a secret place within this building where none should be able to find it: though another version of the story written by Raynaldus (Archbishop of Ravenna in 1303) mentions the actual discovery of this sandal, in his own time, through indication supplied by a parchment found within the breast of a silver crucifix that had been given in pawn by the monks of a cloister attached to the same church, (v. Muratori.) We cannot, however, admit even the claim to great antiquity in this legend, except so far as relates to the tempest, the vow at sea, and the building of the church in fulfilment, seeing that Agnellus, unquestionably the best authority on such a subject, confines himself to the simple narration of those credible facts, without any note of the apostolic vision, the sandal, or its supernatural bestowal and immuring. Probably the amplified version, embellished with such marvels, dates not higher than the age to which are referred by good critics, namely, the twelfth century, those singular reliefs still seen above the portal that represent the several acts in the story, (v. Cicognara, *Storia della Scultura Italiana*;) the apparition of the



apostle attended by angels at the altar, while Placidia kneels to touch his foot, the offering or enshrining of the holy sandal by the princess, the emperor and a mitred prelate introduced in the scene; and above these two reliefs a half-length figure of the SAVIOUR looking down upon the group below from a species of tabernacle. That very detail of the concealment is an incident that shakes the credit of this truly picturesque story, because adverse to the primæval practice, which from the time relics were first kept in churches required the periodical exposure for veneration, not the perpetual withdrawal from regard and knowledge of such sacred objects.

Noblest among specimens of fifth century art at Ravenna are the mosaics in the chapel built by the prelate, S. Peter Chrysologus, (about A.D. 440) in the archiepiscopal palace, the interior of this small oratory being one field of sacred representations, which impressed me as one of the most quaintly conceived series in such form of artistic produce. This palace is itself a curiosity, and one of its great halls contains a very valuable museum of local antiquities, Christian and pagan, mostly monumental, but with objects of other character, among which are remarkable a fine Apostle's head in mosaic, and some rich inlaid pavement from the now, alas, vanished cathedral. It is from this antiquarian treasury that we pass into the beautiful chapel of the saintly archbishop, whose plan resembles the letter T; and as we first distinguish by dim light the solemn figures and sternly expressive heads, the large-winged angels and sacred symbols on the golden groundwork of those storied walls and vaults, the mind is possessed by a sense of the majesty of the ancient Church and her sacramental mysteries. We seem to have left the glare and follies of the world in crossing this threshold. Above the marble incrustation round the lower part, expands that field of mosaics in brilliant hues unfaded, as the quaint and massive architecture is alike intact since the days when the emperors of a ruined state trifled away their fear-stricken lives at Ravenna. Not yet is any subordinate personage allowed prominence in the sacred grouping; not yet has the worship of the SAVIOUR been disputed by that of the Madonna or saints. His form is everywhere conspicuous and central here, represented as at different ages, but always at once recognisable. We see Him as a young boy, with the twelve apostles in a series of medallion heads; we see Him again as a youth of about eighteen years, with the same benignly beautiful features more developed; and again as a fully matured man, still mild and noble-looking, in costume like that of a Greek Emperor, (as elsewhere appears Justinian,) with tunic of gold tissue, purple chlamys with jewelled clasp at the right shoulder, in one hand a long red cross, in the other a volume open at the words, His own most blessed assurance, *Ego sum Via, Veritas, et Vita*. His head alone among all here before us is crowned by the nimbus, and striking indeed is the superior purity, the majestic benignity that distinguishes the Divine subject as here conceived by art, compared with the absolutely stern aspect given to its form in another mosaic treatment of the same year, 440, at the Ostian Basilica, near Rome. On the vault of this venerable chapel are the usual winged symbols of the Evangelists, each holding a jewelled book, and at the centre the holy monogram in a disc, sup-

ported on the uplifted arms of four angels, majestic creatures in long white vestments, their solemn countenances expressing a kind of awful joy. The numerous other figures and heads of apostles and saints are characterized by general sameness of type, eyes large and staring, forehead low and flat, lips full and curling; the female heads all veiled, but with rich coiffure, braided hair in sight, except one, S. Felicitas, who has the headdress of a nun. SS. Peter and Paul display the well-known types with which one is familiar even from the period of catacomb art. Over the altar is the only mosaic here of later date than the rest, one of them from the lost cathedral, (twelfth century,) representing the blessed Virgin in act of prayer, with outspread arms, the head closely veiled, the figure in long purple robes, the aspect that of matron maturity, modest, severe—the unmistakable character here intended that of the interceding mother, or rather the personified Church, not that of the heavenly queen who herself demands worship.

A few other churches in Ravenna are now desolate and neglected monuments of the fifth century. Among these is *S. Agata Maggiore*, a fine example of the period, built by the Bishop Exuperantius about 400, the mosaics in which are described by Ciampini (*Vetera Monumenta*,) but which I regretted to see in a state of most forlorn decay, its marble and granite columns apparently in danger of sinking beneath the superincumbent weight. *S. Francesco*, ascribed to S. Peter Chrysologus, has been restored without loss of much that is essential to the early basilica style, and has a spacious imposing interior, with three apses corresponding to nave and aisles, colonnades of white marble with Corinthian capitals and uniform shafts, high attics and vaulting, probably a modern substitute for the wooden roof with rafters left visible but decorated in colour or gilding, assumed to be the primitive form of basilica roofing. This church is celebrated for some mediæval tombs, especially that with a recumbent figure, (relief) vested as a mendicant friar, of Ostosio da Polenta, lord of Ravenna, deceased 1386; but greater renown once attached to it as the resting place of Dante, whose remains now lie in a mausoleum leaning against the lateral wall of *S. Francesco*, though quite distinct in architecture, originally built in 1482, and restored in the poorest style, 1692.

We now pass to the Ostro-gothic epoch. In 493, Theodoric, king of that nation, after obtaining from the feeble and suicidal Greek Empire a formal concession of Italy, became master of Ravenna, and in consequence, of the whole peninsula, establishing his court and government at this city, which he had taken after a long siege sustained by the Herulian Odoacer, once dictator and patrician of Rome. This kingdom, of which Ravenna became the capital, destined to endure but sixty years, comprised (from about A.D. 520) the whole of Spain as well as Italy, western Illyria, and southern Gaul, being bounded by the Danube, the Rhone, the Garonne, the Theiss, the Adriatic and the Mediterranean. Theodoric's own reign (489—526) on the whole glorious and prosperous, gave the first example of enlightened, and for a time popular, foreign domination in Italy: but unlimited power, and perhaps, more than anything else, the irritable feelings of the sectarian aware that his faith was reprobated and him-

self considered an alien by the highest and most influential of his subjects and neighbouring powers, by the Greek Cæsars as well as by the Roman pontiff and senate, seem to have embittered and corrupted his declining life, to have brought on a species of moral decay in this prince's character, who after burdening his conscience with guilt through the unjust deaths of Pope John I., of the esteemed senator Symmachus, and the more illustrious Boetius, left his sceptre in the hands of a feeble boy, directed indeed by an able and high-minded woman, Amalasunta, Theodoric's widowed daughter, who was ungratefully betrayed and put to death by her cousin Theodatus, called by herself to the throne left vacant by the premature death of her son, Athalaric, (534.) A short time before his decease Theodoric had issued a decree, provoked by the severe measures of the Greek court against the Arians, for depriving his Catholic subjects of their churches, that the edifices might be occupied by his own sect; but before the day fixed for fulfilment he died amidst pangs of remorse and the hatred of the populace at Ravenna; legend soon devising the horrific tale of his spirit having been seen hurled into the crater of Vesuvius. To the worthless and pusillanimous Theodatus, who shrank from even the attempt to defend his states against the Greek invasion now determined upon by Justinian, succeeded the valiant Vitiges, (536—40;) Ildebaldus and Eraricus, both cut off by violence, 541; Totila, heroically conspicuous in the Italo-Greek wars, (541—52;) and lastly, Teja, with whose death in battle, 553, closes the period of Ostro-Gothic rule in this Peninsula. Ravenna was besieged and taken by Belisarius, (539,) after whose ingress her royal palace was ransacked of all its treasures, and those spoils sent as trophies of victory to Constantinople.

A visit to this city may suffice to convince how absolute a misnomer is the term "Gothic," applied to architecture; not one feature, no hint or presentiment of the Pointed style, (that may more properly be called Germanic, though not strictly referable to any national limitation,) being seen among the few edifices that remain here or elsewhere on this side the Alps of Theodoric's or his successors' foundation. The able Italian historian, Troya, assumes that the Arian Goths in all probability avoided the triangular form in architectural design, and consequently must have created for themselves a barrier against the adoption of that style, because the triangle was to the Catholics an emblem of the Divine Unity in Trinity. I am not aware that any distinctive features in Arian ritual were such as to affect the building of their temples, or induce essential difference in internal arrangements from those of the Catholics; but assuredly this sect must have been far from admitting the orthodox doctrine of the Holy Eucharist, or the deeper meaning of types and symbols referring to the Person of our LORD.

Many churches were built at Ravenna by Theodoric besides those that remain, *S. Apollinaris*, (now *S. Apollinare Nuovo*,) raised as the cathedral of Arian worship; *S. Theodore*, reconsecrated as *S. Spirito*; and others that have perished, severally dedicated to *S. George in Tauro*, (built by the Arian bishop Unimundus,) *S. Eusebius*, (destroyed by the archbishop in the time of Charles the Great;) two others in and near

the suburb of Classis, afterwards dedicated by the Catholics to the Beati Sergius and Zeno; and another *S. Eusebius*, which stood till 1457, when it was demolished by the Venetians in order to raise a fortress on the spot. *S. Spirito* is a small edifice of sombre aspect, but interesting for the architectural character of its interior, its rich marbles, and sculptured pulpit of the sixth century. The Arian baptistery, built also by Theodoric, adjoining the now closed *S. Maria in Cosmedin*, is a small octagonal chapel of glowing interior, the mosaics on whose vault are supposed to have been ordered in the sixth century after the catholic reconsecration. Similar in subject and *motif* to those in the more ancient baptistery, these works are in style so inferior that we might refer them to a later school and different phase of civilization; and the omission of the emblems of the Œcumenic council, the enthroned Gospel, whilst other details appear alike in both compositions, might confirm the idea of an Arian origin.<sup>1</sup> In the scene of the baptism here the personified Jordan seems the principal personage; the other figures are grotesque, and the S. John is in attitude so uncouth as to suggest the notion of a barbaric dance. The apostles, occupying a circular compartment below, are here also in classic costume, (ancient Roman,) each carrying in his hands a crown set with gems, except SS. Peter and Paul, the former of whom has his keys, the latter, two scrolls, implying his importance among authors of the sacred books: all these figures seeming to approach a throne where, erect upon cushions, stands a large cross studded with blue gems, and having a sacerdotal stole hung across its arms.<sup>2</sup>

The mausoleum of Theodoric, raised during his lifetime, (not, as some conjecture, by Amalasunta under the reign of his grandson,) is a marvel of construction, though by no means admirable in its decorative details. Sharing the fate of those of S. Helena and S. Constantia near Rome, it was at some mediæval period dedicated as a church, *S. Maria Rotonda*, and is now again left to silent solitude, having been long since robbed of the sarcophagus in which Greek bigotry would not grant the repose of the tomb to an Arian sovereign. A decagonal structure of marble, it rises with an upper story on a high basement, at each of whose ten sides opens a deep recess under a semicircular arch; the interior, reached by two outer staircases added in 1780, is circular, and quite plain, lighted by a row of small windows near the summit, between a simple band and a cornice, and the whole is roofed by a stupendous cupola, one solid mass of Istrian stone, measuring in diameter 10.4 metres; from the base to the summit 4.5; in thickness 1.14; the weight estimated (see Murray's Guide) at more than two hundred tons, and by Ricci (*Storia dell' Architettura Ital.*) at four million Roman pounds, about equivalent to that of eighteen or twenty thousand men in the scale together! Not indeed beautiful,

One historian of Ravenna, Fabri, indeed maintains this instead of the later origin, and it is but local tradition that assigns these mosaics to the date 553, and to the archbishop S. Agnellus.

<sup>2</sup> The fruit-bearing palm, emblem of celestial rewards, is here also seen between each pair of apostolic figures, and the curious detail of horns like crabs' claws given to the Jordan is explained by Ciampini as typical of the overflow of that river each summer when the sun enters the sign of Cancer. Instead of gracefully reclining upon his stream, this personification is made awkwardly to rest in its water as if taking a bath, a barbarous departure from classic models.

but a striking object, this extraordinary tomb rises among woods at a short distance from the city, where a sylvan scene of quiet loveliness surrounds the monument of eventful story and perished nationality. It is popularly supposed that a huge porphyry urn, like an antique bath, found near the outside of this building, and now standing below the ruins of Theodoric's palace in a street, is the violated tomb of that prince; but authorities decide against the local tradition, as also against the idea that the lost sarcophagus had stood on the summit of that massive cupola—the interior being its suitable place.

Those ruins, called the Palace of Theodoric, are conjectured by Hope to belong more probably to that of the Greek Exarchs, and the pristine character of the edifice is still distinctly presented to us among the fine mosaics in the basilica.

*S. Apollinare Nuovo.* This church, built as an Arian cathedral, and first dedicated to S. Martin, was re-consecrated for Catholic worship by S. Agnellus, and received its mosaic decorations, by some critics pronounced the finest examples of the Christian school in Italy, about 570. The groups of these art-works cover two high attics above colonnades. On one side, as if issuing from the gates of the seaport Classis (represented with its harbour and ships,) we see a stately procession of twenty-two female saints, all with names and the prefix *Sca* inscribed above, all attired alike in veil, with braided and gem-wreathed hair, robe and mantle richly embroidered in gold, each holding a jewelled diadem; the whole company advancing towards the sacred group of the Mother and Child, but preceded by the three Magi, who wear fantastically gay oriental costumes, and have crowns on their heads, being apparently in utmost haste to present their offerings: one of them a negro, perhaps the earliest example of this distinction among the three in art. The Divine Child and the mother are attended by four majestic angels in long vestments with wands. Mary, seated on a magnificent throne, wears a long veil and robe of purple bordered with gold; the Child is fully clad in white and gold, and has the nimbus with cruciform rays; all the other saintly personages, (except the Magi,) having also the nimbus, though not like His with rays; and here we notice one significant indication of increasing devotional regards for the Virgin Mother, inasmuch as she, like the Child, holds up a hand to give benediction in the same action as does His also, thus being taken in part by Mary, scarce instanced (that I am aware) in other treatments, modern or ancient, of this scene. On the opposite attic, less favourably displayed owing to the windows that open on the same side, and unfortunately in part concealed by some modern obstructions, is the group, indeed more important, consisting of twenty-three male saints, alike holding jewelled crowns, and advancing towards the SAVIOUR Who sits enthroned between four angels similar to those in attendance on the Mother and Child; those figures of worshippers also issuing from an edifice, no other than the palace of Theodoric, designated in large letters *palatium*, where we observe the antique Roman arrangement of closing the arched portals with curtains instead of valves. All the saintly figures on these walls have the nimbus and are distinguished by names above their heads. The first

in the male group being in incomplete form “—tinus;” the next, S. Clement, and in the rest of this series one other pope, S. Cornelius appears, but nothing in character or attribute marks out these Roman bishops among their companions. Among the female saints, besides the familiarly known Cecilia, Agnes, and Agatha, are others more rarely seen in art—Victoria, Anatolia, Eugenia, Valeria. On higher compartments are figures of smaller scale, prophets or apostles (without name,) and miracles or other acts of our LORD, alternating with an emblematic design in several examples presenting the inner view of a cupola with a pendent lamp like a diadem; a cross and two doves on the extrados; the lamp (*corona*) being here, no doubt, borrowed from the ceremonial of the Byzantine court, where two such crown-shaped objects used to be carried or suspended before the emperor, to signify his care over things temporal and things spiritual: as it was, in fact, with such a diadem serving as a lamp above the high altar of S. Sophia that those potentates were crowned, after which solemnity the *corona* was restored to its former place and service for lighting the sanctuary. Another mosaic of interest in this church is the half-length figure in diadem and chlamys of Justinian, an authentic portrait, we may conclude, which has with strange neglect for its value, been left I know not how long concealed behind an organ-loft—in outline engraving given both by Agincourt and Ciampini. The chapel which contains the body of S. Apollinaris, here laid in an altar under a ponderous marble canopy on porphyry columns, is a remarkable and interesting example of sixth-century architecture, not (I believe) in any respect deprived of its pristine character or olden magnificence.

This reconsecrated cathedral brings us to the epoch of Justinian, the most beneficial for Ravenna, and that which has left to her the most splendid, indeed all the more conspicuous of her monuments that still attract. That Emperor might be taken as the best representative of the virtues and influences, the religious and intellectual dispositions seated on the Byzantine throne. Pious and austere, munificent towards the Church, pitiless towards heretics, a theologian by profession, a persecutor on system, affable in manners and easily forgiving, though suspicious; eager for military renown, though parsimonious towards the generals who won it for him, ambitious to shine not only as the greatest Christian legislator, but as poet, musician, architect, but above all as theologian, and implacable towards those who contested his dogmatic theories; in the course of a reign of almost thirty-seven years he not only bestowed all his private property upon ecclesiastics, but founded twenty-six, and supplied means for the founding in all of ninety-six churches, providing them with sacred vessels and vestments, liturgic books and Bibles. No city in his States but received some addition to its public buildings; no province in which some tower or fortress was not restored by him. The great compilation ordered by him of the *Institutes* comprises in twelve books, under 776 titles, the constitutions of fifty-four emperors from the time of Hadrian; and subsequently to this famous achievement, were issued 168 additional laws, later compiled as the *Novellæ* of Justinian. Such singular blending of ascetic piety and energies, intellect and zeal, no doubt prepared him to become a great instrument



for the furtherance of Providential designs and for the civilising of the Eastern Empire,—one result of which agency we might see in the fact that under this reign 70,000 idolaters were baptized in the provinces of Asia Minor alone. (See Cantez, *Storia Universale*, for a just appreciation of Justinian.)

The most sumptuous church raised, or at least completed and decorated, by this Emperor at Ravenna, is the Basilica of S. Vitalis, a soldier-martyr who suffered by being buried alive on the spot where a small oratory, built at some primitive period, eventually gave place to the magnificent structure before us. Ciampini supposes it may have been founded towards the end of the fifth century, though not finished till this reign. The account by Agnellus is that the Archbishop Ecclesius, on his return from a visit to Constantinople, gave commission, of course in the Emperor's name, A.D. 534, to Julian, the *Argentarius* (treasurer) then in office, to order the demolition of that earlier building and erect in its stead the celebrated basilica, whose origin was recorded in a now lost inscription in the portico: "Mandato Ecclesii Episcopi Julianus Argentarius ædificavit, ornavit, atque dedicavit, consecrante vero reverendissimo Maximiano Episcopo sub die Kal. xiii. Mai. sexies P(ost) C(onsulatum) Basilii Jun. V. G. Indictione x.;" and the ancient chronicler tells us that "no other church in Italy is like this either in architecture or mechanic construction." Its plan is octagonal with an oblong chancel advancing from the nave, and a portico, which instead of being parallel to one side, is perpendicular to one of the angles. The exterior is so plain that we are thereby perhaps rendered more sensible to the impression of the Oriental splendours that amaze and take us by surprise on entering: the sanctities of a thousand years seem to have left their trace on those storied walls; and yet such magnificence as that of Justinian's basilica appears suited rather to the mystic pomps of the Greek, than the more intelligible and artistic ritual of the Latin Church. Around that dim-lit octagon are massive semi-circular arcades supporting a vast cupola, whose compass corresponds to the entire area below; and within the eight major archways, resting on piers, are two stories of small arcades with light columns of Greek marble; the upper arches communicating with a gallery, the lower, between the great piers, with an octagonal aisle. On the smaller capitals, (Corinthian,) are sculptured anchors, that have suggested the tradition of their belonging to a temple of Neptune; on the larger, which are Gothic, (rudely simple,) are relief monograms, in all twenty-eight, one of which has been read as *Narses*, but by Muratori as *Nepos*, probably the name of the architect; the others being more intelligible, as *Ecclesius* and *Julianus*. The whole interior is encrusted with fine marbles, except the cupola painted in fresco, and the choir with its apse and vaulting, where we see one of the most brilliant and truly historic series of mosaic compositions—in some respects unique among all in Italian churches. On the apsidal vault is the SAVIOUR seated on a globe, of noble and youthful aspect, with classically chiselled features and dark curling hair, vested in purple robes bordered with gold, and in act of giving a diadem to S. Vitalis, who receives it reverentially with hands muffled (the Oriental form of showing respect) in his mantle; on the



other side, S. Ecclesius, with a model of this church, and a white-robed angel, a figure similar to which also attends the SAVIOUR, to introduce S. Vitalis. Over the chancel-arch are fifteen heads in medallions, and the SAVIOUR in the midst; the Apostles with SS. Gervasius and Protasius (the sons of Vitalis) ranged laterally to Him. On the choir-walls, nearest the high altar, are various subjects from the Old Testament: the sacrifice of Abel and Melchisedek, singularly treated, as both appear together, without regard for chronology, approaching from opposite sides, with uplifted hands, an altar on which are laid a chalice and loaves like the Eucharistic bread: Abraham about to sacrifice Isaac; the three angels entertained by the same patriarch; Isaiah and Jeremiah, the latter standing beside a tower, on whose summit is a crown—supposed an emblem of Jerusalem, and as such (I believe) unique in this art-form. Also, the Evangelists with their symbols and a writing-table before each; in this instance also the treatment being remarkable—as of those Four Creatures attending the inspired historians, only one, the angel, has the nimbus, while the Lion and Ox stand on mountain-tops, above and quite distant from the S. Mark and S. Luke.

But most curious are the larger mosaic groups on opposite walls beyond the high altar, affording such expressive illustration of the place now assumed by Imperial power in the sanctuary—and that both in the moral and material sense. We are told that at Constantinople the Emperor had his throne within the sacred penetralia, even inside the curtains that enveloped the high altar, where according to western usage, no layman could at any time set his foot; and the scene here pictorially presented is in keeping with such Byzantine theories of prerogative. Its subject might be described as the consecration of this basilica in the year 547 by the Archbishop Maximianus, with assistance of Justinian, his officers and guard, of Theodora and her court-ladies. The Emperor, of haughty and somewhat bloated aspect, dark complexion and beardless face, wears a purple chlamys fastened at the right shoulder with a great jewelled clasp, long tunic embroidered in gold, a jewelled diadem round his brow, and jewelled sandals on his feet; three courtiers stand near, who also wear the antique chlamys; beyond these the archbishop and two other ecclesiastics, all in white vestments and bare-headed, and one with a censer; the prelate only distinguished by a cross-studded pallium, and by the jewelled cross of gold (not crucifix) in his hand, also by the name in large letters above, and at the extremity of this group is the body-guard, one among whom has a shield with the holy monogram gem-set at the centre. Opposite is the group of ladies advancing towards a portal overhung by curtains, and outside of which is a fountain gushing from an urn on a high pedestal—the recognisable accessories of a church-entrance, according to Roman system. The Empress's attire is most gorgeous, flowing purple mantle, white robe heavy with gold embroidery; the head, neck, and bosom, covered with jewels, strings of pearls falling like cascades from her diadem; her court-ladies also richly clad in similar fashion, but at due distance from the distinguishing splendours of their mistress. And most curious is it to trace in the strongly-individualised countenance of

Theodora, in the large melting eyes, small mouth, delicate but sharpened outlines, a wanton expression, but too accordant with her antecedents, and here uneffaced by the hand of time after more than thirteen centuries ! Still do we see before us the pantomime actress transformed by the infatuate fondness of a great sovereign, into the intriguing Empress. Both of this imperial pair have the large nimbus, an attribute not given to any other, not even to the sacerdotal figures in these groups, though the archbishop here before us ranks among calendared saints ! And elsewhere, in these mosaics, we observe the nimbus on the heads of personages both of the Old and New Testament—as on that of Melchisedek, but not of Abel or Abraham. Returning to the imperial figures, we have to notice that both carry vases, like bowls, supposed to contain their precious offerings for the new church ; though Ciampini sees here an action still more significant, assuming that both are charged with the relics (probably those of SS. Gervasius and Protasius) which the Roman Pontifical prescribes should be borne *by priests*, with tapers and incense, in procession round the church's exterior as part of the consecrating rite. Justinian, we know, was not present at the consecration of S. Vitalis ; and in that same year, 547, Theodora died.

Remembering the notorieties of that lady, we are more struck by the glaring proof of the Erastianism, here manifest in art, which could introduce such a figure among Evangelists, saints, and venerated bishops, within the sanctuary ! Theodora, had she been a pagan, would probably have left no other reputation than that of a Messalina ; that she did not is due to the regenerating influences of Christianity which raised opinion into a moral power and dictated the decorum of station. For whatever might have been said of this woman in her earlier career, as the wife of Justinian her conduct, however mischievous when she intrigued in Church or State affairs, was quite above suspicion, and never impugned ; nor was she insensible to the higher obligations of a Christian princess : she made many efforts to rescue others from the infamy she herself had passed through, and left her name in the story of charitable institutions by becoming the foundress of the first Magdalene Asylum, where five hundred unfortunates had refuge offered them from misery and shame. Nor was the heroic temper wanting to her at great crises ; for it was owing to her remonstrance that Justinian abandoned the intent of flying with all his treasures and court on occasion of the terrible revolt, fatal to 30,000 lives in one day, that long desolated Constantinople after the first defiance given in the frivolous contests of the circus. We may trust that this Empress, before being removed by the painful disease (cancer) of which she died at an age comparatively young, became sincerely penitent for a past that has so darkened her memory. Agnellus states that the costs of the S. Vitalis Basilica were 26,000 aurei (gold-pieces.) It was the first and last church erected in such Oriental type in Italy ; and the same treasurer, Julian, when a few years afterwards he undertook the building of the extramural S. Apollinaris, adopted a design essentially different. Not till Charles the Great raised his cathedral at Aix-la-Chapelle did the S. Vitalis of Ravenna become in its turn a model for imitation, as S. Sophia of Constantinople had been to its

own architects. As to what is *modern* in the former, the second-rate theatrical fresco-paintings on the cupola, perpetrated in 1782, may excite astonishment at the fallen conditions of art, but still more at the inconceivable toleration of such disfigurements, and that under ecclesiastic government, in a temple so nobly and historically conspicuous.

The cathedral, rebuilt in uninteresting modern Italian style, retains nothing of its original structure except the lofty cylindrical campanile, which is compared to those of Oriental churches. Pursuing our studies of ancient art, we need only linger here to observe a few antiques, of the sixth century, saved from the general wreck: the ivory throne of S. Maximianus, with the monogram of his name and title, "Episcopus;" and various sacred reliefs rude in design but beautifully executed—in front, the SAVIOUR, of aged and severe aspect, giving benediction while one hand holds a disk, with the Lamb in relief upon it (an uncommon symbol for this subject;) beside Him the Evangelists, each figure being under an archway; at the sides and back of the seat, scenes from the Evangelic history and the life of the patriarch Joseph:—the silver processional cross ascribed to S. Agnellus (Archbishop 553—66) of the Greek form, measuring six palms at each length, and adorned with forty heads of saints in medallion reliefs; on one side, at the juncture of the arms, a larger relief of the Resurrection, strange and quaint in design, the figure rising with one foot out of a deep tomb, and holding a banner with the cross upon it; on the other side, similarly placed, the Madonna, a veiled matronly personage in act of prayer—here without the nimbus, which is given to all the other saints. Among the latter are introduced prelates of this see; and the form of the pallium worn by them led Ciampini to infer a somewhat later origin for this beautiful cross than the time of S. Agnellus.

The last of the lives by that saint's namesake acquaints us with Georgius, forty-seventh occupant of this see, there described as rather a wolf than a shepherd to his flock; who, setting out on an expedition to visit the Emperor Lothaire (in 841,) carried away the principal treasures from his metropolitan churches, gold and silver vessels, the gems from crosses which he had broken to despoil, &c., intending by such bribes to win assent from that prince to his suit to obtain the exemption of Ravenna from all dependency upon Rome. The pompous prelate travelled with a train of 300 horses; but met only with discomfiture and humiliation. After Lothaire had been worsted in battle by his younger brother, Charles, that Archbishop, who had followed the camp of the patron he relied upon, was made prisoner; and on attempting to plead his cause before the victor displayed the document, "through means of which," says Agnellus, "he trusted to be able to withdraw himself from the obedience of the Roman Pontiff." But that deed or record (whatever its purport) was, there and then, thrown into the mire, and torn to pieces (*comminuta*) at the point of a lance; thus being caused the irreparable loss of written evidence that might perhaps have confirmed the claim for this illustrious See to an ecclesiastical independence now invoked by many as the most desirable benefit to the Italian Church.

I was struck by the dignity and beauty of the religious services at Ravenna; and one occasion of daily recurrence was yet new to my experiences of devotional usage in Italian cities. When the *Ave Maria* chimes in the approach of night and summons all to pray, a scene was presented in the principal piazza, that singularly blended the official and military with a religious character. The guard is mounted with joyous *fanfaronnade* of music before the seat of the then legatine government, while on the balcony of the Communal palace opposite, large tapers are lit, and remain burning as long as those holy bells are ringing. Then ensues twilight and silence, only disturbed by the movement of the throng now quitting their city's gayest centre for their homes. It would be more difficult to describe than distinctly to call to mind the subduing calm, the solemnised joy that made that hour and scene so fascinating among all my memories of Ravenna.<sup>1</sup>

C. J. H.

## DR. DYKES ON SAYING AND SINGING.

*A Letter to the Venerable Archdeacon of Exeter; reprinted from the Essay of the latter on Rites and Ritual.*

"MY DEAR ARCHDEACON,

"With regard to the question which you ask respecting the mode of performing Divine Service, it appears to me evident that it never entered into the heads of those who undertook, in the sixteenth century, the great work of remodelling, translating, simplifying, congregationalising (to use a barbarous word,) the old Sarum Offices, and recasting them into the abbreviated form of our Matins and Evensong, to interfere with the universally received *method of reciting* those Offices. It is quite certain that they never dreamed of so great an innovation in immemorial usage. Their object was merely to simplify the old Ritual music. It had become so tedious and ornate, that it was impossible for the people to join in *their* part; and the priest's part was rendered unintelligible by means of the wearisome 'neumas' and flourishes, which had little by little crept in, to the utter ruin of the staid solemnity of the ancient Plain Song. So the great business was to make the *priest's* part devout and *intelligible*, and the *people's* simple and *congregational*.

"The first part of our Prayer Book which came out was the *Litany*. But it came out *with* its beautiful and simple Ritual Music. It was thus *originally intended* to be *sung*; but to music so plain and straightforward that a child may join in it. (It is the same melody as is still generally used for the Litany.) *Only* the melody was published at first; no harmony: therefore it would be sung in unison.

"But a month afterwards a *harmonized* edition was published for the benefit of those choirs which were more skilled in music. It was set in five-part harmony, according to the notes used in the 'Kynge's Chapel.' Tallis's more elaborate version was published twenty years afterwards.

"But this English Litany was harmonized over and over again in different

<sup>1</sup> See Beltrami, "Descrizione di Ravenna"; Spreti on Mosaics (and especially those here;) Farietti, "De Musivis"; Pavizani, "Memorie di Galla Placidia," and "Storia del Regno Gotico"; Moreni, "Dezionario di Erudizione Eccles."; Hope, "History of Architecture"; and, above all, the works above cited of Ricci, Ciampini, and Agincourt.

ways, by different composers; the very variety of setting incidentally proving how very general its musical use had become.

"It was in the following year (1545) that Cranmer wrote his well-known letter to Henry respecting the 'Processions' and Litany Services, which it was in contemplation to set forth in English for festival days; requesting that 'some devout and solemn note be made thereto,' similar to that of the published Litany: 'that it may the better excitate and stir the hearts of all men to devotion and godliness:' the Archbishop adding that, in his opinion, 'the song made thereto should not be full of notes, but as near as may be for every syllable a note.'

"Four years after came out Edward's First Prayer Book, and almost simultaneously with it (at least within the year) the *musical notation* of the book, published 'cum privilegio,' and edited by John Merbecke.

"There seems no doubt in the world that this book was edited under Cranmer's supervision; and was intended as a quasi-authoritative interpretation of the musical rubrics.

"The old ritual words, 'legere,' 'dicere,' 'cantare,' continue in the reformed, just as of old in the unreformed rubrics. They had a definite meaning in the Latin Service Books. There is not a vestige of a hint that they are to have any other than their old meaning in the vernacular and remodelled Offices. They are often loosely used as almost convertible expressions. 'Dicere' rather expresses the simpler,—'cantare,' the more *ornate*, mode of musical reading. The word 'legere' simply denoted 'recitation from a book,' without any reference to the particular *mode* of the recitation. Applied to the Gospel in the old rubrics, it would simply express that the Gospel was to be here 'recited,' according to the accustomed 'Cantus Evangelii.' The same with other parts of the service. As 'legere' did not signify *non-musical* recitation in the old rubrics, so neither does it in the revised. In fact, in two or three instances, it is used avowedly as synonymous with 'say or sing,'—e. g. in the cases both of the 'Venite' and the Athanasian Creed. These of course are definitely ordered to be 'said' or 'sung,'—i. e. 'said' on the monotone, or 'sung' to the regular chant.

"But yet in two rubrics which merely deal with the *position where*, on certain particular occasions, they are to be recited (the rubrics *not* adverting to the *mode* of their recitation), the general term 'read' is applied to them—'The Venite shall be *read* here.'

"Now as the *rubrical directions* respecting the performance of the Services are virtually the same in the old and the new Office, so is the *music itself* as given in Merbecke. His book is nothing more than an adaptation, in a *very simplified* form, of the old Latin Ritual Song to our English Service. Cranmer's rule is rigidly followed—'as near as may be, for every syllable a note.'

"The Priest's part throughout is very little inflected. Even the 'Sursum Corda' and 'Proper Preface' in the Communion Offices are plain monotone; as well (of course) as all the Prayers.

"But the Introit, Offertory Sentences, Post-Communion, Pater-noster, Sanctus, Agnus-Dei, Credo, 'Gloria in Excelsis,' in most of which the people would be expected to join, are all inflected, though the music is plain and simple.

"That there was not even the *remotest* intention of doing away with the immemorial practice of the Church of God (alike in Jewish as in Christian times), of employing some mode of solemn musical recitation for the saying of the Divine Offices, is further evident by the rubric relating to the Lessons. Of course, *if*, in *any* part of the Services, the ordinary colloquial tone of voice should be employed, it plainly ought to be in the Lessons.

"But not even here was such an innovation contemplated.

"The ancient 'Capitula' were much inflected. The Cantus Evangelii and Epistolarum admitted likewise of a great and wearisome licence of in-

flection. Now it would have been absurd to inflect a long English lesson. The rubric, therefore, ordered that the Lessons should be said to uninflected song.

" 'In such places where they do sing, then shall the Lesson be sung in a plain tune after the manner of *distinct* reading' (i. e. recitation); in other words, the 'Lessons, Epistle, and Gospel,' were to be all alike said in monotone.

"You are aware, of course, that it was not till the last Revision in 1662 that this rubric was removed. The Divines at the Savoy Conference at first objected, and, in their published answer, stated that the reasons urged by the Puritan party for its removal were groundless. However, the rubric disappeared; and, I think, happily and providentially. For certainly (except the reader chances to have a *very* beautiful voice) it would be painful to hear a Lesson—perhaps a chapter of fifty or sixty verses—said all in monotone. Moreover, while in solemn addresses, (whether of prayer or praise to God,) the solemn musical recitation seems most fitting and reverential, in lessons or addresses delivered primarily for the edification of *man*, a freer mode of utterance appears desirable and rational.

"Merbecke's book (I should have added) does not contain the music for the Litany—as that had been already published—not for the whole Psalter. It simply gives a few specimens of adaptation of the old chants to English Psalms or Canticles, and leaves it to individual choirs to adapt and select for themselves.

"The intention of the English Church to retain a musical service is further confirmed by the often quoted injunction of Queen Elizabeth, 1559 (c. 49,) which gives licence for an anthem.

"It first orders that 'there shall be a modest and distinct *song*,' (i. e., the ordinary plain song) 'used in *all* parts of the Common Prayers of the Church;' while, for the comfort of such as delight in music, it permits, at the beginning or end of the services, 'a hymn or song in the best melody and music that can be devised, having respect to the sense of the words.'

"The utmost that can be said of our rubrics is, that in cases of musical incapacity, or where no choir can be got, where priest or people *cannot* perform their part properly, then they *may* perform it improperly. But, unquestionably, whenever the services *can* be correctly performed, when the priest can monotone his part, and the people sing theirs, then the services ought to be so performed. It is a matter of simple obedience to Church rule. The single word '*evensong*' is a standing protest against the dull conversational services of modern times.

"In reference to the popular objection that the musical rubrics refer merely to cathedrals and collegiate churches, Lord Stowell observed, in his judgment in the case of *Hutchins v. Denziloe* (see Cripps, p. 644, 3rd ed.,) that if this be the meaning of the rubrics and canons which refer to this subject, then 'they are strangely worded, and of disputable meaning,' for they express nothing of the kind. The rubrics, he says, rule that certain portions of the service 'be sung or said by the minister and people; not by the prebendaries, canons, and a band of regular choristers, as in a cathedral; but plainly referring to the services of a parish church.'

"It is very difficult to say *when* the use of the monotone generally dropped and gave place to our modern careless uneccelesiastical polytone. The change, I suppose, took place gradually; first in one district, then in another. The Church's mode of reciting her Offices would involve more care and skill than the clergy much cared to give. So, little by little—first in one locality, then in another—they fell into the modern, loose, irregular way of talking or pronouncing instead of 'saying and singing.'

"Yours ever,  
"JOHN B. DYKES."



# INVENTORY OF GOODS REMAINING IN THE PARISH CHURCH OF WARE, HERTS, NOV. 10, 6 EDWARD VI.

(Communicated by Joseph Clarke, Esq.)

	oz.
1 Chalice all gilt . . . . .	31
1 " " . . . . .	25
1 " " . . . . .	20½
1 " Parcel gilt (broken) . . . . .	15½
A ✕ of Mary and John, parcel gilt . . . . .	60
1 other ✕ parcel gilt . . . . .	32
4 pipes of silver for the ✕ staff, the knobs gilt . . . . .	65½
2 pairs of silver cruets . . . . .	20
An Image of our Lady, gilt . . . . .	23½
A Pax of silver, parcel gilt . . . . .	9½
Another Pax of silver, parcel gilt . . . . .	5½
A Basin of silver, parcel gilt . . . . .	19
A pair of Censers of silver parcel gilt, with a plate of iron in it, weighing altogether . . . . .	58
2 other pairs of Censers with iron, weighing altogether . . . . .	52
2 Ships of silver for the Frankincense, with the spoons to them . . . . .	26
A pair of Candlesticks of silver parcel gilt . . . . .	45
A Pyx of silver gilt . . . . .	44
5 wings of silver and gilt, with stones in them . . . . .	1½
A Chrismatory of silver parcel gilt, with a little box of silver, all gilt, with oil in them . . . . .	24
2 little crosses with stones and certain pieces of copper in them . . . . .	8
2 other crosses of silver plate set up on wood, weighing altogether stones and all . . . . .	1½
A piece of silver parcel gilt like the paten of a Chalice garnished with stones . . . . .	4½
A little box of silver like a needlecase, with little pieces of silver in it . . . . .	2½
A piece of silver parcel gilt, a "Crudell" . . . . .	2½
A Girdle with 25 little bars of silver with a shield of silver hanging at it . . . . .	1½
2 Clasps of silver parcel gilt for a book . . . . .	1½

Memorandum: There is divers counterfeit stones and other rubbish contained upon parcel of the said plate.

6 Copes:—

{ 2 copes of Cloth of tissue  
2 others, 1 crimson velvet, 1 fancy velvet  
1 cope blue velvet, 1 cope white damask

3 old altar cloths

1 short old towel of diaper

7 albs

10 amices

A pair of organs

5 great bells

1 little bell to call for the Priest's clerk or sexton when they are absent.

[This is the richest list of silver in any church at this date. No inventory for Great Amwell.]



## PRIZES OF THE ARCHITECTURAL MUSEUM AND OF THE ECCLESIOLOGICAL SOCIETY.

THE following extracts are made from the address of the President, Mr. Beresford Hope, M.P., on occasion of distributing these prizes at the Museum of Geology, Jermyn Street, on March 21st, 1866.

“ We now come to the special prizes for this year. Now, my friends of the prize producers, I am going to speak plainly. In former years we have had many pleasures, and we have had many disappointments. I dare say in allotting the prize subjects we did not take sufficient account of the small number of hours which comparatively speaking may have been at the disposal of the competitors; we did not take account of the wear and tear of mind which must have been expended in the pursuit of their calling before they could apply that wear and tear to their own advantage in trying for these prizes. I dare say we may have expected too great an acquaintance with the associations of history and the principles of composition; in short, we felt that for the present, at least, we were seeking for two things that it was hardly right to seek for together—one, the power of absolutely original composition, the other that knowledge of manipulation, that practice in art handling which makes the good rendering of a composition manifestly superior to the bad rendering of the same. We determined for this year that we would absolve the competitors from original composition, except in one case, and I am glad that in that case, which was an after-thought, we did throw the composition in. With that exception we required the competitors to give us the best rendering of an idea for which we were responsible, and I think that we were justified in the view we took. We ask pardon, if pardon is needful, from those from whom we may in our very enthusiasm in former years have expected too much.

“ The first prize was one for Stone-carving. Now, as you all know, in all our doings here there has been a certain compromise. The Architectural Museum was set up, primarily speaking, as a school of Christian art; of that art which began in the middle ages and came down to our own, commonly called Gothic. But while we are generally Gothic, we are not exclusively so: we wish to give due place and due position to other schools of art, and rather try to be the reconciler and mediator than the absolute unscrupulous advocate of one school. Now, in that stone-carving we attempted to take an eclectic line. Among the subjects for stone-carving it occurred to us that no better standing point for our practical views could be found than in the series of illustrations which that man of remarkable genius, Flaxman, worked out for Homer, Æschylus, and Dante—Flaxman, whose credit, as one of the founders of the modern school of art, has certainly, much as it has been acknowledged, never been overrated. Of the three authors whom Flaxman chose for illustration we selected his illustration of Dante, not meaning thereby to give the preference to his Dante over his

Homer or *Æschylus*: but Dante being a Christian, as Homer and *Æschylus* were pagan poets, we thought we should in that way not deflect so much from what was our principal line of art. I do not say, however, that we should have so deflected if we had chosen the others. I should have been prepared for either, but upon the whole, as we were appealing to those who were especially workmen for church work, we thought we were doing the safer thing in choosing the illustrations of Dante. We therefore selected the illustration of our Lord's resurrection, and we had a fac-simile prepared, from which we called upon the workmen to make a successful carving in stone. The carving was to be in low relief, and on a panel 1 ft. 3 in. high by 1 ft. 10 in. wide.

"It should be understood that the Council in selecting the above illustration do not insist upon the exact reproduction of every line in the composition, nor will it be absolutely necessary that the whole of the figures in the background should be represented. Each competitor may treat the subject as he may think best, provided that the outline of the figures, &c., is adhered to, and the spirit of the general composition carried out. The employment of a hard, close-grained stone, if not of marble, is strongly recommended—soft stone being inapplicable for a low relief. The first prize we offered was one of £20, with a second prize of £5, and a third prize of £2—the last being given anonymously, through me, by a gentleman of whom all I shall say is that he serves Her Majesty in a most honourable position in a foreign court. Now you know that low relief has a technical meaning of its own. It does not mean high relief that is low. You smile, but I have a reason for what I say which you will learn presently. Low relief is not high relief that is low; but it means that sort of conventional way of treating a subject in which a certain elevation is given to the whole composition, but a great deal is indicated by lines and engraving, hatching and etching, which stand in the place of absolute projection. High relief that is low is where a figure stands out like this which I hold in my hand, where the nose may be half as long as it should be, and so on. There is a very essential distinction between low relief and high relief that is low. Well, of the two subjects that came before us two were legitimately in low relief, the rest were more or less in high relief that is low. Six were sent in in all; four in marble and two in hard lias stone: one was marked unfinished. Of these four have been rewarded, and two have not been considered worthy of reward. The first and second (one in marble, and the other in lias stone) are legitimately in low relief. Only three prizes were offered, as you know, but we have reserved to ourselves the power of giving extra prizes of a guinea to works that deserve commendation. We also reserve to ourselves the power of lumping prizes, reducing them and so on, with which I need not trouble you, because I am glad to say that this has been, generally speaking, a dead letter in the adjudication of these prizes. The extra prize has been awarded in this competition. All these four subjects deserve credit; but, in studying them minutely, it seemed to us that there was a more delicate touch, a more artistic power, a greater knowledge of drawing in this (the

first,) although it may be sketchily worked in parts. Although, as Shakespeare says, it is rather 'caviare to the general,' it is probably the one which, to the casual visitor, would seem the least attractive; it has a delicacy of touch and finish, and here and there lines are indicated by etching in a way that shows considerable artistic power. I may say that we washed it over with water that was not perfectly clean, as it ought to have been, and the lines came out better. We only followed the example of the ancients, who are known to have washed over the sculpture in the temples with saffron water; and I think if the artist had been a little less attentive to the purity of the marble, and had coloured it over a little, it would have been very much to his advantage. The second specimen, in white lias, is very good; it has the same kind of merit as the other, but not in so high a degree. The third and fourth I honestly say belong to a lower school of art; they do not show so much artistic grasp; in one word, they are more commonplace. Still they are very good of their sort, and we did not grudge their authors respectively the third prize, and the extra prize of a guinea.

"The first prize is awarded to Arthur W. Harris, Ryde, Isle of Wight. I must read to you a letter from Mr. Harris, which accompanied his tender of the subject:—

"SIR,—I have forwarded to South Kensington to-day the panel of stone carving, as stated in the conditions. My name is Arthur W. Harris, and I am a watchmaker, and live with my father, Mr. William Harris, Ryde. I have had no instructions in the art of cutting or modelling, and this piece of work is the first attempt I have made at cutting in stone.' [I think that ought to be recorded.] 'I have been allowed to model the bust of Diana from that in the possession of Sir A. Clifford, Bart., who gave me a letter of introduction to Professor Westmacott; and that gentleman strongly advises me to go to South Kensington for further instruction. This I intend to do as soon as I possibly can.'

"Now these prizes were given after a great deal of consideration; and to have turned up a man who has really the true art instinct in him is a reward for all our exertions.

"The second prize is given to Mr. John Seymour, Tower Lane, Taunton. Mr. Seymour two years ago had one of our prizes for stone-carving, and we are glad, of course, to welcome an old friend. The third prize is awarded to Mr. Henry Harrison; and the fourth prize to T. Sharpe, 50, Connaught Terrace.

"The next prizes were for Wood-carving. 'The Council of the Architectural Museum offer a first prize of £15 for the best, and a second prize of £5 for the next best, rendering in wood of a poppy head, not less than ten inches high, and carved on both sides. The carving to be executed in oak, and finished from the tool, without sandpaper, the use of which will disqualify any specimen for the prize.' There were thirteen competitors, but I am sorry to say that here, and here alone, we broke down. Our friend Mr. Clarke most kindly sketched us a poppy head, founded on mediæval precedent; of course, not calling on

the person to do it exactly. I may say, there was a sitting figure of a man and a sitting figure of a woman, back to back, with a little foliage between them. Well, to make a long story short, twelve out of the thirteen worked up to Mr. Clarke's drawing, and did not work up successfully. There was a thirteenth who sent in a capital carving, but for the life of us we could not make out the two angels; but still, there was so much merit about the foliage, which was so crisp, that we would not send the man away unrewarded. Accordingly we voted him, not the first prize, because he did not fulfil the conditions, nor the second prize, but a supplemental prize of £10, taking the line between the two. The author of this work is Mr. Wormleighton, at Mr. Roddis', of 19, S. James's Street, Birmingham.

"Now, with regard to Silver-work: as you know, last year we bethought ourselves that, after all, stone and wood were not the alpha and omega of art workmanship; and that if we were really to be an Architectural Museum, we had to go in for that bolder and more real treatment of the precious metals which was so distinguishing a glory of the artist both of the middle ages and of the Renaissance. Particularly we wished to give a helping hand to that genuine treatment of bossed up and beaten silver, not mere casting, the difference between which is the difference between work and workmanship. We offered a prize of £15 for the best, and a second prize of £5 for the next best, reproduction of the head of the famous statue of Germanicus, in repoussé or bossed up silver, 'the head to be taken from the reduction of the statue sold by Mr. Brucciani (see copy in the Educational Museum at South Kensington,) and to be of the same size. The head may be made in two or more parts, soldered together. If so, particular notice will be taken of the solder joints. It is distinctly to be understood that the entire head, 'in the round,' or full relief, is required, and that the work is to be executed entirely by hand, no portion being cast.' Five specimens were sent in. Some of the candidates sent in what we asked for, and no more than the head; others sent in the breast also. Now we considered that as we had not asked for the breast, it would be unfair to give an advantage to those who had sent it in, and equally unfair to give them a disadvantage. So in each case we simply took the head, and adjudicated upon that, not looking upon the introduction of the breast as anything more than a very meritorious and creditable work of industry, but a thing that neither advantaged nor disadvantaged the competitor. I may say that, in this adjudication, we had a great deal of help and advice of a member of our Council who is not here to-night, Mr. William Burges, and of Mr. Robinson. Mr. Burges's special study of silver work and model work of the middle ages is well known to us. Two out of the five heads stood out with pre-eminent merit. There were certain points in which the first was superior. The nostrils, for instance, were more delicately chiselled, and the form of the eye and the eyelid more truly worked out. Altogether there is great merit in both the first and second specimens; but the first is the more accurate and spirited work. The first prizeman is Mr. Holliday, of 14, Naylor Street, Islington; and the second, Mr. Frantzen, of 20, King Square, Clerkenwell.

“ The next prize is one given by a different tribunal. ‘ A prize of £10, given conjointly by the Ecclesiological Society and its president, is offered for the reproduction in translucent enamels on a flat *plaque* or plate of silver, of the figure of S. Barbara, ascribed to Nino Pisano, and marked 7,451 in the statue or sculpture collection at the South Kensington Museum.’ This figure is a marble carving; so its only use is a starting point for the enameller. In material and everything else the work is totally different. The conditions were these: ‘ It is to be observed that although the original example is in high relief, the reproduction desired is to be in the usual style of the ancient translucent enamel, so that the silver chasing which receives the enamel will be in extremely low relief, the object of the committee being to induce a facility of translating from one style of work into another. The silver plate itself may be of any shape, but it is not to exceed  $2\frac{1}{2}$  inches in its greatest diameter.’ ‘ A prize of £10, given by Mr. Ruskin, is offered for the reproduction of the same figure in opaque enamels on copper, similar to those of the *chasse* 2,231, the altar-cross No. 2,332, and the two *plaques*, Nos. 2,191 and 2,192, at South Kensington. The background of the figure is to be gilt, and the metal may be either plain or chased, or engraved in a diaper pattern. The height of the figure to be 6 inches.’ Of course, in offering for enamels, we are offering for a style of art that, technically speaking, had not died out, but still the old spirit and the old treatment required a strong revival: it had got into a bad groove of its own, and we wished to give it a push up; so we are working with that object, and we are glad to say that we think that what has been produced has been effective so far as it has gone towards that. The only prize offered for transparent enamels was one of £10. Two specimens were sent in, to one of which the prize was awarded, and the second we thought had sufficient merit to have an extra prize of a guinea. The first was given to Mr. Frederick Lowe, of 13, Wilderness Row, and the other to Mr. H. de Königh, of 79, Dean Street, Soho. Mr. Lowe is also the recipient of the £10 prize for opaque enamels. Looking at these two specimens of translucent enamels, the merits may be divided. There are points in Mr. de Königh’s silver enamel superior to Mr. Lowe’s. We think that in some respects Mr. Lowe has not been happy in his choice of colours; but his enamel has been more purely what is meant by translucent enamel. There are certain little rims of silver dividing the colours in Mr. de Königh’s, which rather throw into the *champ-levé* style of enamel. Mr. Lowe has grappled harder with technical difficulties, and has overcome them; we, therefore, thought him entitled to the first prize.

“ We now come to Marble Mosaics. ‘ The Council of the Architectural Museum offer a first prize of £10 for the best, and a second prize for the next best panel filled with marble mosaic work, without figures or animal life, suited to architectural decoration. Any foliage introduced must be treated conventionally.’ Unfortunately we can only give one prize, because only one subject was sent in; and I can assure you if that one had been below the mark, we should not have given it the full prize. It is up to the mark, and we are glad

to give it the full prize. The prizeman is Mr. Rooke, of Bywater Street, Chelsea, who works as a stonemason for the Department of Science and Art. I am glad that one with so much artistic feeling should be there placed. Now, there is an association in London called the Architectural Union Company, which is the landlord of the Architectural Institute, the Exhibition, and other things which exist for the purpose of furthering architecture. Well, out of its balance in hand it gave us £5 for an extra prize. We thought we could not meet this generous gift by merely tacking it on to the tail of existing prizes, and we asked ourselves what subject there might be that we had not included in our list, and that might well come in. Well, it occurred to us that a model in clay for the boss of a cathedral roof, or any other groined roof, would be a good subject, that came into Gothic art; and when we merely asked for the clay, and not carving, it was not a great tax on the time or the purse of the working artist who might compete. Accordingly, remembering our break down in original composition, we thought we would select a subject full of poetic interest, but very easy, and which would carry an idea familiar to every man; also an idea that would be appropriate to the boss of a Gothic roof, namely, King David harping on his harp. We offered the £5, given by the Architectural Union Company, as a first prize, and we added £2 of our own as a second prize. Six specimens were sent in, and two of them turned out to be well deserving of the prizes. The first is given to Mr. W. Martin, of S. John's Terrace, Walworth Road, whose work shows a great deal of spirit and knowledge of composition. The other prize is given to Mr. Gould, a former prizeman of our own, of Bayham Place, Camden Town. His work is also very good, but not so good as the other, and it is a little more scattering in the foliage than a boss ought to be."

(The prizes were distributed to the successful competitors.)

---

## AN INSCRIPTION ON A BELL AT PRISTON.

*To the Editor of the Ecclesiologist.*

SIR,—The following legend is taken from an old bell, one of a peal of six, in the parish church of Priston, diocese of Bath and Wells. The letters are very handsomely shaped and ornamented; each one being filled in with tracery, and bearing the appearance of having been cast separately. Words of more than one syllable are separated from each other by crowns decorated with trefoils. A cross pattée, tipped with fleur-de-lis, and having an inverted fleur-de-lis in each angle, marks the beginning and ending of the sentence:—

HELPOVS ANDRV VVEBIDDITHYE EVREBY FORYE TRINITE.

What is meant by the word "Evreby" has hitherto baffled inquiry. There can be no mistake about the letters, which are beauti-



fully clear and perfect. S. Andrew is the patron saint of the diocese of Bath and Wells: the arms of the see are composed of his cross, borne quarterly. There is no date in figures on the bell, but the legend seems to contain a chronogram; for, if examined, it will be found to yield the Roman numerals DDDLVVVIII., which give the date 1569, or 1579 if the W is to be counted as two V's. Of the other dated bells in the peal, one (the tenor bell) is dated 1614, and three others 1640, 1684, and 1755 respectively, but in ordinary characters and figures. The sixth bell is quite modern. The bells must have been rehung in or after 1754, when the tower was rebuilt; but, unfortunately, the old bells were not turned, and deep dents are worn by the clappers on each side, through continual wear in the same direction. The bell of 1640 recently cracked from this cause. The invocation of a saint, at a date subsequent to the Reformation, seems unusual, but the custom probably revived during the reign of Queen Mary, and lingered on during the first years of Elizabeth's reign. Up to the time of the dissolution of religious houses the manor of Priston belonged to the Priory at Bath, to which it was granted by Athelstan under a deed still extant.

The parish church is dedicated to S. Luke, whose niche still stands over the old Norman doorway. The tower was rebuilt in 1754: it is in the middle, between the nave and chancel, like that in the adjoining parish of Englishcombe. The chancel is unusually large, and contains a good east window of the Decorated period, somewhat in want of repair. There is a Perpendicular octagonal font, bearing the arms of the monastery of SS. Peter and Paul at Bath, and various armorial bearings of the Long family. During some repairs a few years since a piscina was discovered built up in one of the side walls.

Yours, &c.,

H. W. HAMMOND.

*Priston, near Bath.*

---

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Your brief note at the end of your February number about a bell at Priston made me impatient to see what it might be: so by the kindness of the rector I obtained a rubbing. I know not what construction you may put upon the legend, but I now beg leave to give you my opinion of it.

The initial cross and the letters I recognise as those used by Robert Norton, of Exeter, a bell-founder there temp. Hen. VI. But the bell at Priston is not of that early date. I consider it to be a Post-Reformation production, and that Norton's stamps had passed down to the founder's possession. English legends before the Reformation were very rare,—perhaps there were none; but the old "Ora pro nobis" was evidently ringing and lingering in the founder's mind, and as he was not allowed to use the Ora, nor Latin, he bids the help of Andrew, and after the old Leonine style he makes it rhyme as well as he could, and so he set it up, spelling perhaps phonetically—



+ Help ovs Andrv we biddi thye  
Ever byfor ye Trinite.

In "ever" he has misplaced one of the e's, *evre*—not an uncommon error among bell-founders—and also misplaced the o in ovs, which o should go before Help.

"Si quid novisti rectius  
Candidus imperti."

The cross and letters are very beautiful. I enclose a cut from other bells of Norton's.

Yours, &c.,  
H. T. ELLACOMBE.

---

M. REICHENSBERGER ON ART.

*(Continued from p. 81.)*

**EVEN** if the maxim, "Art is every man's affair," should not be tenable so universally, still it can hardly be questioned that Art is, in an eminent degree, an affair that concerns the **MINISTERS OF THE CHURCH**.

If I am rightly informed, theologians have to study philosophy, in addition to their principal science. All respect to philosophy, so far as it is genuine, and not merely intellectual rope-dancing, in consequence of which so many a one has already fallen from the "top of the times," and been miserably fractured. But what avails even the best philosophy, if it is not practical, and does not translate itself into deeds? It may in other respects have shown itself extremely productive on the part of our priests: but with regard to one principal branch of it, æsthetics, this has hitherto been the case only very exceptionally.

"How the times are changed! That Art, which grew up in the Church, whose cradle stood beside the altar, whose laws and rules were invented in cloisters, whose miracles were, for the most part, wrought by priests, or at least accomplished under their influence, this glorious, high-beaming Art, has with the descendants of those priests well-nigh become a stranger, to whom one hardly gives, now, a wayfarer's dole!"<sup>1</sup> Men have sadly forgotten that Truth works upon the minds of men with double power when she comes in the robes of Beauty, yea that genuine Beauty is in fact nothing more than Truth embodied and manifested. Priests should concern themselves more with æsthetics, that is, with the science of the beautiful; but, be it well observed, not in neophilosophic style, in order, for the sake of any particular system, to split ideas as fine and to roll out realities as thin as possible; on the contrary they should do so with the objects of becoming acquainted with the animating principles, of

<sup>1</sup> See my "*Christlich-germanische Baukunst*," (Christian Germanic Architecture,) 3rd edit., p. 110, &c., where the cause of the above-mentioned phenomenon is more closely investigated.

awakening in themselves the slumbering feelings, and especially, of obtaining the moral power for realizing, in the highest possible degree, the Christian ideal. Scarcely any other field offers more opportunity for proving by action that Christianity contains within itself not only superior vision and knowledge, but also superior *power*.

That which has been pointed out above as a task of the people, is in a still higher degree a task of their spiritual guides. When one, in travelling through a diocese, finds the churches neglected, other places of popular devotion given over to decay, the way-side crosses mutilated or even lying on the ground, one may conclude with certainty that a right spirit is wanting in the head of the community, no less than in its members. There will then, usually, be a lack not only of piety, but also of genuine mirth and cheerfulness; the good old traditional usages, especially the motley and merry festivals of the people, will die away, or the latter will degenerate into unmannerly revels; since nothing but an active feeling for that which is beautiful and traditional can keep all this in measure and rule.

Circumstances often do not permit an individual to procure the means for gaining the knowledge requisite for practical working in the domain of art, and orientating himself in general; it appears therefore very advisable that associations should be formed among the clergy, especially the rural clergy, with this object: perhaps the existing Decanal Chapters might serve the purpose. When once a lively interest has been created, everything further will by degrees fall into its place again, as if of its own accord. But at the present time there is a great want of such interest, as is plainly shown by the circumstance that the periodicals and other publications relating to Church Art obtain so small a circulation in proportion, and are often not even to be seen in the priestly seminaries, where, it is said, that kind of Art is altogether treated in a very stepmotherly way. History is a very important aid for obtaining a knowledge of Art; as a knowledge of Art is, in its turn, requisite for a just and deep insight into History. What might not be accomplished, even in this respect alone, by the clergy in so many parishes!

As to that which concerns the maintenance, the restoration and the building of ecclesiastical edifices, I think I may refer to my essays on those subjects in the "*Fingerzeigen auf dem Gebiete der kirchlichen Kunst*," (Finger-pointings on the Domain of Church Art,) the more so as the present treatise has to keep itself within a very narrow and strictly prescribed boundary. Only a few recommendations, which, in my opinion, deserve especially to be borne in mind, may find a place here also.

In the case of new buildings and fittings let it never be forgotten that durability, genuineness, and solidity, should especially be aimed at. Let all substitutes, and in general all shams, in which the modern quack deals so largely, remain far from the Temple of the God of Truth! Let us leave the showy luxury of wares made up with Paris-plaster, zinc, cement, and in general those manufactured in the wholesale way, cast iron, and similar things, to the paper speculators, who shoot up like fungi, and vanish again in the same way, whose inner life is certainly most aptly represented by gilded plaster. All this is

irreconcilable with the dignity of Divine worship. Even when we have to do with the most ordinary necessities of life, we are not in the habit of grasping at the cheapest things, because inferior quality almost always more than counterbalances such cheapness. If money be wanting at present to procure a thing of genuine art, one may, till better times come, make shift with something that does not pretend to be æsthetic. Even in places which are deserts with respect to Art the Church should form an oasis, by operating from which the former may by degrees be again brought into a state of cultivation. And how is it possible for good artists to train themselves, when even the Church turns her back upon them? Bungling work indeed does not turn devotion out of doors: many a pious prayer may have ascended to Heaven even before Madonnas dressed coquettishly in the rococo style: but nothing further follows from this, than that one may set much that is bad before truly religious minds, without making them stray from the faith.

By means of art the Church preaches, calls forth ideas, and glorifies God. But a bad habit, standing in direct contradiction to this object, has intruded itself in many places,—that of treating buildings consecrated to God's service like offices, which are closed so soon as the business is over, and the functionary is gone to his home. The faithful laity has, at other times besides those of the official worship of God, a right to these places of refuge in every need and trouble; and according to experience, a church that remains open is hardly ever without some persons engaged in prayer. But the lovers of art also ought to be spared the ceremony of investiture through the sacristan, and the remuneration of the same. It could hardly have been the intention of the founders of churches, or of those who bequeathed the works of art that may be found in them, to augment the income of the sacristan in this way: at any rate it does not tend to the honour of Him who is the LORD of the House, if its doors are only opened for an *à boire*. The usual excuses for the abuse in question fall to pieces on closer inspection. As to the alleged endangering of objects of value, every one who has practical experience of criminal causes will confirm the remark, that it is the practice of thieves to plunder closed churches only, because in them they have much less reason to fear being disturbed in their work, than in open churches. Besides, experience also teaches that the practice of closing churches spreads, not where there is an increase of thieves, but where there is an increase of tourists. The fear, sometimes entertained, of profanation, rests equally upon imagination, at least in the main, which is all that concerns the question. This is proved by experience in those countries which have remained true to the good old custom. If even in Paris the churches can be left open from morning to evening, which is a fact, there is certainly no considerable reason anywhere for such fear. Even in Protestant England people are beginning to agitate for leaving churches open; how much more should it be made a point of honour on the part of Catholics, that even the appearance of a money-speculation should be kept far from them!

Though not in so direct a manner as the priests, yet all the more extensively, the TEACHERS OF YOUTH can work to the end that Art

may again become every man's affair. For this purpose they must indeed begin first with themselves, that is, they must make Art their *own* affair. I am not provided with the requisite statistic material to be able to say accurately how many University Professors and Masters in Gymnasia seriously employ themselves at present with art, especially that of our country, or are even warmly interested in its behalf. If I were obliged to utter a conjecture, it would be to this effect, that German Art is treated in our upper and lower schools pretty nearly on the same footing as the German language and its history were in the former half of the last century; though we must keep in mind this very important distinction, that the German language was then thought worthy to be ranked only as "science," but was however understood and taught by the professors just as it might happen; while in these days German Art is absolutely neither taught nor even understood. As our language has, so also our art will certainly, by means of a powerful "reaction," at length come to honour again. The "men of science," with their book-wisdom, are not sufficiently mindful that the classical antiquity for which they are so enthusiastic, was altogether unacquainted with what they call "science," and others "closet-learning,"—that it had not even the remotest conception of printing-ink,—that it gave expression to its ideas principally through building, chiselling, painting; in short, through Art, and in public life. Why, in our schools, are so much time and pains bestowed on that which belonged to Greece? One does not perceive any fruits of this study, or at most, very exceptionally. Ottfried Müller says in his *Handbook of the Archæology of Art*, § 40: "The Greeks, among all branches of the Indo-germanic race, were that in which the sensible and the spiritual, the inner and the outer life, were found in the most beautiful equilibrium; consequently they seem from the beginning to have been peculiarly destined for the complete developement of artistic forms." And now let us just look around upon the professors and their pupils,—let us survey for ourselves the working of the academic youth that has gone through all its examinations,—is there in fact found even a faint reflection of such Hellenism, of its delicate grace, of its rhythmic regularity, or of its "practical mind, mighty in deeds, united with a tender feeling for reserve, measure and beauty," in which Schnaase (*History of the Formative Arts*, Vol. II. p. 10,) recognizes the most special pre-eminence of the old Greeks? Where are "the artistic forms" to be met with, that modern Hellenism has "created in completeness?" Is there a single instance of one of our many right classically trained Professors having been offended at the shameful misuse which is continually made by the academic architects, under an Hellenic name, of the noble antique forms? Or shall we perhaps be referred for comfort to the blossoms of "pure science," exhibited in the topics treated of in lectures, the conclusions arrived at, and the audiences that attend them?—Will people never observe that the same thing does not suit all persons, that the bay and the myrtle do not grow in the open air with us, that only a few select minds are generally capable of appreciating antique glories, and that no one is able to bring them to life again, because all the requisite conditions are wanting, because we are not Hellenes but Germans,

because the theocracy of Olympus has vanished, because old Pan is dead! Hunger alone causes digestion; whereas our youth is not hungry just now for Græcism, and that, as I have said, for very natural and urgent reasons. Let us at least experiment with genuine Germanism, instead of pseudo-Hellenism; let us invigorate characters and develop individualities, instead of weighing them down under the burden of overmuch learning; let our first object be to make them at home in their homes, and as familiar as possible with everything great or beautiful which that home has produced in the course of centuries. Philologists will certainly not die out in consequence of this, nor the old classics number fewer sincere admirers. The latter may easily indeed multiply, for many a one now turns himself away from the classics for ever, just because they are forced upon him at a time when his mind is not yet ripe for them, and perhaps in a manner, too, that must make even the most robust constitution nauseate such food. Nothing is further from my intention than to declare war against præ-Christian literature and art; I only mean that our youth should be made as well acquainted as possible with that which is Christian and national, in the first and principal place, or at least that to this should be assigned the rank in our schools which is at present usurped by heathendom. Let no man think that art-life can be awakened by means of a learned apparatus: new life can only proceed from the living.

*(To be concluded in our next Number.)*

---

## A SPANISH REVIEW OF STREET'S GOTHIC ARCHITECTURE IN SPAIN.

*Some Account of Gothic Architecture in Spain.* By GEORGE EDMUND STREET, F.S.A. London: John Murray. 1865. 8vo.

[THE following review of Mr. Street's "Gothic Architecture in Spain" will be read with much interest as being the work of a Spanish professor. The author is Don J. F. Riaño, of Madrid. The writer's remarks on the peculiar arrangement of the choir in Spanish churches, on the *exedrae*, and on the Moorish element in Spanish architecture will command our readers' attention. We wish that we could persuade Don J. Riaño to favour us with a full description of some of the earliest Christian churches in Spain, such as that of San Juan de Baños, which he declares to be of the seventh century. We owe this interesting communication to the courtesy of the editor of *Fraser's Magazine*, who thought the paper, from the technical nature of its subject, more suited to our pages than to his own.—ED.]

It is most fortunate for the history of the fine arts in Spain that Mr. Street should have devoted so much time and trouble to give us so admirable a history of our Gothic architecture. What has been written hitherto, as the author says in his preface, satisfies by no means the

wants of the present time. With the exception of the *Monumentos Arquitectonicos*, which is now under publication, the other works on Spanish art are of very slight interest: some are full of errors, and others were written at a time when the study of the middle ages was not so developed as it is now-a-days, and are, therefore, totally wanting in the just and critical associations which are required.

Notwithstanding this apparent neglect, the study of Spanish art in the middle ages will always be of the greatest importance, as well for ourselves as for foreigners. The Spaniards will find at every step tokens of their past civilization and history; and other nations will be able to claim as belonging to them many artists and styles of architecture, and many interesting details on the influence they have exercised out of their own country. Spain has claims enough that the history and developement of her arts should be the object of especial study, if we take into consideration the variety of elements which constitute them. We find here Christian art in all its purity, protected by the most ardent and fervent devotion, while side by side the ideas and architecture of the Mussulmans grew up in such originality and refinement that they have never been surpassed.

The constant warfares with the Moors caused the Christian and Mahomedan subjects who were under the dominion of the lords of different creeds to influence more or less the artistic culture of the places in which they lived. The establishments of Cluny and Citeaux in the peninsula, the number of foreign prelates, and the frequent excursions of French, English, and German knights who came to Spain to take part in the constant skirmishes with the Moors, and the commerce and intercourse with Italy which was never interrupted, make the study of such various elements most interesting when we find them reflected in the fine arts.

In the churches of the north and centre of Europe, whether on account of religious feuds or of other causes, we seldom find that they have other beauties than the purely architectural: and without denying their extraordinary artistic merit, it is difficult not to feel at first sight their extreme poverty of pictures, manuscripts, jewels, and church furniture, which were intended for their adornment and grandeur. In Spain it is precisely the reverse. The old cathedrals are most interesting to every traveller, for as in Italy each one may be considered as a museum where the general culture of every period is represented in artistic works of every kind. "No country," says Mr. Street, "is perhaps now so rich in this respect as Spain," (p. 433.) And really it is wonderful that after the ravages committed by the French invaders at the beginning of the century, and bearing in mind the neglect and carelessness of the Spaniards themselves who had in charge the treasures of the churches, so many remarkable pictures and works of art of every kind should still remain as those which are to be found in Toledo, Seville, Palencia, Leon, and many other Spanish churches and cathedrals. There is no want of interest, therefore, in the history of our cathedrals, and it is necessary before everything to say that Mr. Street deserves the highest praise for the intelligent manner in which he has understood and explained them.



His book contains the description and study in detail of the Romanesque and Gothic churches he has visited in the centre and north of Spain, with an historical account of the progress of art, his observations and theories, to which follows an especial study on the mediæval Spanish architects, the volume ending with several interesting appendices for the fuller illustration of the text. The plates and plans deserve the same praise as the text, especially those that have been drawn by Mr. Street himself. A few of them have been reproduced from other publications; but it would have been preferable, if he had taken them from the excellent photographs of the late Charles Clifford, which are easily to be procured in Madrid. It is a great pity the author should not have visited other provinces of Spain, though no doubt their architecture, for his purpose, is of less importance.

The two churches of San Pablo and San Pedro at Barcelona, two interesting buildings of the tenth century, are those with which Mr. Street begins the history of architecture in Spain. Not a fault can be found with the way he classifies them, considering them as he does as specimens of the Byzantine school, which reached us with modifications of Lombardy and Provence architecture; but there are in Spain undoubted remains of churches anterior to those of Barcelona, which were well worth being noticed by the author. Instead of this he only alludes to them, and doubts their antiquity. Among many I could mention we have San Juan de Baños, situated between Valladolid and Palencia, which is of the seventh century. This remarkable church still preserves its primitive structure with its dedication stone, and the chancel arch is not circular in form.

The same system of construction prevailed in Christian Spain, from the erection of San Pablo at Barcelona until the eleventh century, that was employed in those parts of France which submitted to the Byzantine influence of the border towns of Italy. These elements of construction served as a base, and they seem to have developed themselves on a larger scale in the last years of the same century. At that time the buildings take larger proportions, several difficulties of construction are overcome, they gain in richness of ornamentation, and there is a larger number of examples to be able to compare them among themselves, and trace their origin. Romanesque architecture being by this time in its perfection, we find a most decided French influence in Spain, so direct that not only the general design of most of our cathedrals, but the details of all kinds are derived faithfully from the churches which were erected on the other side of the Pyrenees. The author shows us here, with great erudition and accuracy, one by one the analogies which are to be remarked in the structure of our buildings, when they are compared with those of the south of France. The cathedral of Santiago of Galicia, for example, is a curious reproduction of San Sernin of Toulouse, erected in 1060, not only in the plan, but in the same general characteristics. There is no doubt that it is a copy, but it is curious that when they wanted to build other churches in the same locality they should take the cathedral of Santiago for a model, instead of copying again in a direct manner from France. This fact is repeated in different localities, and Mr. Street applies it to other build-



ings at Segovia with the same results, which makes it seem as if there was already some intervention of national artists. This system does not detract, however, from the artistic value of our architecture, or make it inferior to that of other countries. Mr. Street is of the same opinion, for he says,

“Yet I think few churches deserve more careful study than these. I know none whose interiors are more solid, truly noble, or impressive; and these qualities are all secured, not by any vast scale of dimensions, for, as will be seen by the plans, they are all churches of very moderate size, but by the boldness of their design, the simplicity of their sections, the extreme solidity of their construction, and the remarkable contrast between these characteristics and the delicacy of their sculptured decorations; they seem to me to be among the most valuable examples for study on artistic grounds that I have ever seen anywhere, and to teach us as much as to the power of Pointed art as do any churches in Christendom.”—P. 420.

“Look also at the thorough way in which their work was done. The chapter-houses, the cloisters, the subordinate erections of these old buildings, are always equal in merit to the churches themselves, and I really know not where, save in some of the English abbeys which we have wickedly ruined and destroyed, we are to find their equals.”—P. 421.

Romanesque architecture remained stationary in Spain in the same way as it did in Germany, and continued being used in preference to the Early Pointed, notwithstanding this latter had been introduced for more than half a century in France and England. The cathedrals of Toledo and Burgos, which correspond to this latter style, were built, notwithstanding, in the first period of Gothic; but the Romanesque style did not therefore lose its importance, and so we see that the church at Lerida and several others which were built at the same time continued without any alteration to adapt themselves to the previous form. The author seems inclined to think that the Spanish artists were backward in their knowledge, and that that was one of the reasons for the continuation of Romanesque architecture in Spain, except in the cases of Toledo and Burgos, where Gothic was imported by foreign artists.

Mr. Street may be right; but, until we find more facts to justify his opinion, it seems to me that we ought to remember how remarkable the Spaniards have always been for accepting with repugnance any innovation; and the love of tradition, so very common among the general mass of people, has always been tenacious in the clergy, who are naturally anxious to preserve the immobility of their rules; and when those rules are in harmony with their way of living, and are in no way inferior to the new importations for the purposes of civil and religious life, as was the case with the Romanesque style, it seems probable that the Church should not wish to depart from their architectural tradition. If our artists had been so backward, the cathedrals of Sigüenza and Avila would not have been built; for they were begun in the beginning of the thirteenth century, and they are very different from the style of Lerida and other parts of Spain. Mr. Street speaks of them in the highest praise, and considers them entirely original, and built by Spanish architects without any foreign influence. (P. 422.) And

lastly the author reproduces a fact (p. 431) which may serve as an argument for these ideas, if we take it in its true significance. There existed at the beginning of the sixteenth century artists who worked in the best Renaissance style; while others, though they understood that style, continued to retain the practice of the Gothic. We might gather examples akin to these in our illuminated manuscripts of the middle ages.

We have seen, then, the continued influence which was exercised by foreigners on the buildings we possess of the Romanesque style, and we shall see it repeated in the following period. There is one detail which escapes this constant rule. The choirs or *coros* of our cathedrals hold a different position to what they occupy in other European churches, either Romanesque or Pointed, including most especially the French, from which they differ in this, notwithstanding they have copied from them even the smallest details. The *coro* is situated in Spain in the central nave, just before the transept, occupying the best part of the church; and as it is always surrounded by a screen, on which the organs are placed on the sides, and there is generally at the back an altar called the *trascoro*, it shuts out the laity completely from the presbytery and high altar, obliging them to place themselves at the sides of the transepts and lateral naves. This arrangement, notwithstanding its great inconvenience, reminds the traveller of the plan employed in the Roman basilicas, such as S. Clement at Rome, where the choir of the psalmists and minor clergy occupied an analogous place; though in those basilicas it was not a high screen which surrounded the choir, but a *cancel* or *pluteus* of small elevation, and also the seats were not occupied by the high clergy with the bishop.

The reminiscences of ancient Christian art are frequently met with in Spain. In the cathedral of Gerona the bishop's throne is still to be seen under the centre apse, in the old manner, placed at a level with the top of the high altar; and the custom still prevails of filling it on certain festivities. There is another similar seat in the cathedral of Barcelona, where the bishop begins the mass on Holy Thursday, if he celebrates pontifically. M. Corminas (*Suplemento à las memorias sobre escritores Catalanes de Amat*) mentions a MS. of the twelfth century which was to be found in the church of S. Juan de las Abadesas, in Catalonia, which, besides describing the church, described the custom there was that the men and women should enter by different doors. The same custom exists, the same author says, in the province of Santander and other parts of Spain. I have pointed out these reminiscences of ancient practices, for they have not occurred to Mr. Street, and I also wish to draw attention to this point.

The learned Padre Villanueva, in the journey he made to visit the churches of Spain, "Viage literario," with the intention of writing a history of our ritual, speaks of the position of the *coros* in the Spanish cathedrals as a custom taken originally from the monasteries, and which instead of being abandoned later, as the canons did with many other practices, was perpetuated by the clergy without any reason whatever. He gives as an example that, in the cathedral of Barcelona, on certain days of the year, the minor clergy pass from the choir to the presby-

tery to intone the introit of the mass, and do not retire until the Kyrie, as also there are days on which the laity are allowed to enter the presbytery; and from these and other customs which are still preserved, the Padre Villanueva thinks the choir was originally in the presbytery, and that this is practised in remembrance of it. I think it very possible that some day, with more precise information, these facts will be considered as reminiscences of the position the high and low clergy occupied in the basilicas separated by the transept and sanctuary.

We find also in some churches in Spain certain constructions in the shape of portals or external cloisters resting against the side or external walls, which, besides having an ancient character, present a strong local colour, and, as well as the *coros*, are almost peculiar to Spain.

These peculiarities, which are common to our architecture, ought to draw the attention of any one who studies it; but Mr. Street does not explain them in a satisfactory manner, nor are his opinions to my mind acceptable. He says (p. 190):—

“The object of these external cloisters has been, I believe, matter of considerable discussion, yet I confess that they always seemed to me to be adopted, mainly, if not solely, on account of the excessive heat in Spain in summer, and to be well worth our imitation when we have to erect churches in Tropical climates. That they were confined very much to certain localities is perfectly true, but this is constantly the case with local developements in all parts of Europe; and here no doubt the idea, once suggested by some early architect, was frequently repeated by him, without taking the fancy of his brethren generally enough to make them repeat it elsewhere.”

I have no idea on what the author founds himself to believe that this point has been the subject of much discussion, but the fact is that the provinces in which these galleries are to be found are the coldest in Spain, where the summer heat is not to be compared to the fiery climate of the south and east of the Peninsula. If the heat were the motive for these constructions, they ought rather to abound in Valencia and Catalonia; and as they are not to be found in those localities, Mr. Street's opinion is hardly probable, and much less the opinion he derives that the idea of these porches must have occurred to some of the artists of the locality. We must consider them necessarily of foreign importation; but, instead of seeking their origin in France, from whence our Romanesque and Pointed buildings proceed, it is necessary to look for their analogy in Italy and the East. If we go back to the Roman time, we shall find examples at every moment of galleries with columns surrounding the temples, sometimes in the shape of *peripteros* or *dipteros*, or imitating these or others of the same kind; or like the *Chalcidicum* of the civil constructions, though this latter is less applicable to the present case.

These portals with columns or pilasters have been common in Italy since the Romans, and have continued until our time. Many are to be found in different localities, and cities like Bologna have covered galleries in the greater part of the streets. The same system is very general in many towns of Spain. But, restricting ourselves exclusively to the churches of the middle ages as our principal point, we shall see

that it is not difficult to find indications of these lateral porches, as I have indicated above.

The church of the Theotocos, in Constantinople, is a building corresponding to the ninth or tenth century, very like in disposition to the cathedral of Venice; and though it is now in very bad condition, and much mutilated, there are still to be seen very clearly remains of a portico or side gallery, with columns and arches, which extended from one extreme to the other of the south side of the church. Of the same style, though somewhat later in date, is the church of Sta. Fosca, situated in one of the lagunes of Venice. It is surrounded, with the exception of the apse, by a pentagonal gallery, with entrance-doors on the sides. The manner in which this gallery rests against the exterior walls of the church, the disposition of the arches and *pluteus*, or small separating wall in the lower part, bring to mind, as well as in the Theotocos, the affinities of this kind of construction with the portals of Segovia and other churches of Spain, without bringing forward any greater number of examples. If we examine with attention the tower of San Estevan of Segovia, which is one of the churches with an external cloister, we shall see they correspond much more to the style of Italian constructions of the twelfth and thirteenth centuries, than to those of France or of any other place in the North of Europe. The tendency of modern writers, especially the French, to demonstrate the local character of the Romanesque and Gothic styles of architecture, has made us think daily less of the influence of Italy, even on the sculpture of the time, until it has reached the point that many pass it over completely during different periods. Many examples are, however, found to demonstrate that many artists have copied from Italy, though it may not be at first sight apparent. We see the bas-relief of Nicolo di Pisa at the cathedral of Orvieto, which represents the resurrection of the dead, repeated, with very slight difference, in the portal of Notre Dame de Paris, and other churches of France; and it does not seem probable that Nicolo should copy the subject or the form out of his own country.

Having indicated the probable origin of the outer cloisters, as Mr. Street calls them, it remains to us to find out the name they bore in the middle ages, and the object for which they were constructed,—a matter, in my opinion, of great interest. I do not possess information enough to resolve at once these points, but in the meanwhile I will mention a few words which may be useful to throw some light upon the subject.

There are a multitude of words in Latin documents of the middle ages which ought to be useful for the present case, for they indicate different constructions which were built close to the exterior walls of the churches; though the laconism of their style makes it often difficult to understand their meaning. The word *exedra*, for example, we all know was common in classic antiquity, to indicate a spot where men of letters met to study or converse; and there is reason to believe that on some occasions these *exedræ* were corridors or open galleries. In the middle ages we find this word is applied to a multitude of different cases; but among them there are some which give the idea

of exterior portals :—" Ne loquaris in ecclesia nec resideas in exedris monasterii—in ecclesia nullatenus sepeliatur, sed in atrio, aut in porticu, aut in exedra ecclesiæ." (Du Cange.)

This text from the council of Nantes shows in my mind that the *exedra* and the portico must have been lateral constructions, for the *atrium* always was considered to be before the principal façade ever since the earliest times.

I have indicated above the frequent use of porticos in the classic time and their uninterrupted use down to the Middle Ages, which we can prove by the text we have just quoted and others which bear on the same subject : *Quoties autem oportuerit vos exire in porticum causa loquendi cum vestris visitationibus, &c.* These porticos had besides a multitude of other names, which all seem to indicate they were constructed in form of gallery. For example : *Deambulatoria ecclesiarum*—*Deambulatoria siquidem sursum per totum in circuitu ipsius ecclesie fecit, &c.*—*In cujus quidem ecclesiæ . . . porticus est trium destrariarum seu deambulatoriorum.* The word *destraria* seems to correspond to the nearest portico of the dextrum, which was a space of ground immediate to the church so often spoken of in Spanish documents and those of other countries, which was bought for a cemetery or other object, and which generally had the right of asylum.

The words *androna*, *lobia*, *laubia*, *ferula*, and above all *lobis* and *logium*, had the closest resemblance with the galleries. There are several texts of the middle ages which indicate their use, and we still see that in Italy they have not ceased to call *loggias* and *longas* porticos of this sort of construction, built in modern times.

Besides the names we have mentioned I think we ought to remember for this study the words *paradisiam* and *galilea*, though they generally seem to have reference to galleries constructed before the façades of the churches : but perhaps it would not be difficult to find cases in which they are applied to the side portals. The word *galilea* is frequently used in Spain during the middle ages in the sense of a portal destined for sepulchres, and though it is generally supposed to be close to the entrance door there are cases in which it can be presumed that it was on the side ; for example—*ad expensas nostras ab alia parte ecclesie ipsius monasterii fiat claustrum magnum, quod ordo Galileam vocat, simile claustro magno quod jam ibi est pro monachis ibidem hodie institutis.* In other examples we see it was before the door, in *Galilen ante valvas sive portas majores dictæ ecclesiæ.* (Villanueva, 17, vol. 22.) Many other names might be quoted which are analogous to these, but I omit them in order not to extend myself too much, but they all show the necessity of seeking in this path the reasons which originated the existence of these exterior cloisters.

Returning to our former subject, there exist among many others in Spain three examples of Pointed architecture, which Mr. Street is very right in saying are the finest of their kind in Spain. These are the cathedrals of Toledo, Leon, and Burgos. These three churches are quite foreign in their inspiration. "What more natural," says Mr. Street, "than that French architects sent over for such works should first of all plan their buildings on the most distinctly French plan?" (P. 422.)

The cathedral of Toledo is the finest of the three, and as beautiful as the most remarkable of its kind. One of the best things of Mr. Street's book is the description and analysis he makes of it. It is very interesting that the author should have found developed there among other things the invention of Wilars de Honecourt and Peter de Corbie of the double curvature in the nave immediate to the chancel. This invention appears here more perfect and scientific than in the model, precisely when competent persons denied the existence of a similar example. Notwithstanding the undoubted foreign origin of the cathedral at Toledo it has a very strong local character, as the author himself observes :

"It will be recollected that though I claim a French origin for Toledo cathedral I allow that it is not only possible but probable, that as the work went on, either Spaniards only were employed on it, or which is more likely, that the French architect forgot somewhat of his own early practice and was affected by the work of other kind being done by native artists around him. The evidence of this change is mainly to be seen in the triforium and clerestory of the choir and transepts."—P. 425.

We can certainly affirm that with the exception of the Italian churches there is no other so rich in artistic monuments of every kind. The old paintings on wood, the tombs of different forms and varied sculptures, the fine bas reliefs of Berruguete and Vigarny, the jewelry and fine church plate, the church furniture, the exquisite embroideries of the priest's robes and the beautiful illuminations of the manuscripts preserved there make the cathedral of Toledo a most interesting museum of precious objects of the Renaissance and the Middle Ages. The student of art will find another example of this in the cathedral of Leon, though not so rich or abundant. This cathedral is less severe in its general appearance than that of Toledo, but the lightness and beauty of its construction cannot be surpassed. The French character is more predominant there even than in Toledo. In studying the building part by part there remains no doubt that it was derived from France in the same way as the cathedral of Toledo. The examination Mr. Street makes of them both, the analogy he finds between them, and the comparison he makes between them and S. Denis and other churches in the north of France, as also the historical facts he brings forward to discover the date of Leon, and his opinions and the reasons he gives that it could not be planned by Spanish architects, are points in which the sound criticism and knowledge of the author appear and are worthy of the very highest praise. But though no doubt the description and general explanation of the building is the most interesting study, I have noticed some omissions, perhaps of less importance, but which cannot well be passed over in speaking of this church. The sculptures of the central portal are not well described, although Mr. Street says: "The sculpture of the western doors well deserves description and illustration. It is charming work, precisely the same character as the best French work of the latter half of the thirteenth century, and there is a profusion of it." (P. 115.) He does not divide the compartments properly of the lateral porches, or give a correct idea of the subjects, which are easily understood at first sight.



He makes no mention of the wise and foolish virgins which are in the archivolt of the right porch, or the varied nimbi, or the manner in which some of the scenes of the last judgment are represented in the central doorway. Though these are only descriptions they are every day more necessary at the present time, for besides contributing to perfect archæological science they enable us to resolve many problems of the history and origin of art. Any one who is occupied at present with the history of architecture in the middle ages, ought to appreciate to the utmost these details, for they contribute to the success of his undertaking. For sculpture and painting were then entirely submitted to the service of architecture, and each contributed to complete the idea of the architect: and for this reason we ought not to neglect any details however slight they may be. If we pass from the western porch to the cloister we find the same omission of much interesting matter.

The cloister contains a large number of paintings and curious tombs, all of which are very well described by Mr. Street: but there is a large series of columns and arches against the wall of which the capitals contain a series of small figures in relief representing the most varied subjects, so rare and varied that I do not remember to have seen their equal in any contemporary church. There are curious scenes from the Last Judgment, from the lives of the Blessed Virgin and S. Margaret, and from real life and the legends which were then most in vogue. Mr. Street does not, however, make the slightest indication of these capitals. The seats of the choir at Leon with their magnificent carvings in the German style deserve also a more detailed examination. I will mention at the same time that they are precisely similar to those of Zamora, and that Mr. Street is not therefore right when he says they are Italian in their character. The author did not visit the monastery of San Marcos at Leon because he considered it of little importance. As a building of the Renaissance style it did not appertain to his book, and that is a reason for me not to take notice of this omission, as also of a number of most exaggerated and unjust opinions which occur to him in judging the works of art of the Renaissance school.

The cathedral of Burgos occupies the third rank in importance and merit among our Pointed churches, and its principal beauties are owing to the foreign artists who imported them into Spain. The description of the architecture, which is the principal object of this work, is made with the same perfection which is to be found in all the book, and I cannot weary of praising the author for his intelligence; but in the details there is much of the same want of exactitude that I have censured in Leon. In speaking of the cloister Mr. Street gives many interesting details of the sacristy and of the embroidered vestments, while he passes over the remarkable statues of the thirteenth century which represent S. Ferdinand, Donna Beatrice, the Infante de Molina, and Archbishop Mauricio, who were all present at the erection of the cathedral. He gives in the same way a description of the jewels of the Capilla del condestable, and does not say a word of several old pictures which are there, or of a multitude of works of art which are spread about the church.



I will not stop to speak of the other Gothic churches of the thirteenth century, for as the most interesting of their class are those of Toledo, Leon, and Burgos, in speaking of them we have an idea of the matter.

In the fourteenth century the beautiful cathedral of Barcelona was built, but there is not much worthy of notice at that period, and Mr. Street is right in saying,

"that Spain reflected much more truly than before what was passing elsewhere in the fourteenth century, and exhibited, just as did Germany, France, and England at the same moment, the fatal results of the descent from poetry and feeling in architecture to that skill and dexterity which are still in the nineteenth century, as they were in the fourteenth, regarded, and most wrongly regarded, as the elements of art most to be striven after and most taught."—P. 427.

The fifteenth century appears with greater life and grandeur, though art gives signs, as in all Europe, of its decline and death. The continued custom of erecting churches of importance produced a school of national architecture, at the head of which are the artists of the Balearic Islands, and though they were submitted to the established architectural style, they were not wanting in original character. Mr. Street having finished his analysis of the cathedrals and churches in Spain, and ended the history of Gothic art in Spain, the author occupies himself with the influence of Christians and Mussulmans in their respective architecture, after which he ends his book with a chapter of appreciations and biographies of certain of our artists.

In treating the subject of Christian and Mahomedan influence on art, Mr. Street makes some good observations; but it is evident he has not studied the original monuments of Mahomedan architecture. It is a pity he should not have visited Cordova, Seville, and Granada, since it would have enabled him to perfect his study:—for as all has reference to styles of architecture which possess a local character, they are worthy an especial notice in writing on the history of art in the same period. Mr. Street is right in his opinion that the Mussulmans exercised a very slight influence on Gothic architecture in Spain; but these are not the only considerations which can be derived in examining what is left us of both styles. The Arabs, for want of an original art, took possession of the elements of Byzantine architecture from the moment in which they conquered Spain, without abandoning the habit of assimilating details of Christian art; they ended by modifying them until they appear original and distinct, as they do in the Alhambra. In the meanwhile there were an immense number of Mussulmans in Spain submitted to the Catholic monarchs, and among them architects who gave a decided oriental character to what they built, and from them proceeded those interesting and beautiful constructions the Arabs have left in Spain. The Mahomedan influence on Romanesque and Gothic art must always be of less importance, for another order of ideas and circumstances had produced the development of Christian art, though it possessed at its origin the Byzantine element which in reaching the Peninsula and France and Italy had left behind so large a number of monuments, and had extended so vastly that Gothic

architecture might be considered as perfect in so much as not requiring the assistance of another school, although it was not easy to submit the system of what was European to what was simply local. This is even more justified if we bear in mind that the greater part of the artists who developed Christian art in Spain were foreigners, and therefore entirely free from Mahomedan influence.

Many other considerations might be indicated on this point, as well as on many others of our artistic history, but it would detain us too much. I must, however, repeat the great praise Mr. Street deserves for having studied his subject so conscientiously and so profitably. It is perhaps the first time a foreign writer has followed the path of his own opinions without being led away by the beauty of our architectural remains to overpraise them, and without bringing to light the prejudices which are often erroneously attributed to us to disparage them when necessary. In making use of the information our ancient writers afford, Mr. Street has understood at the same time how to gather the true spirit of the original Spanish documents; a very difficult task for a foreigner, as they were published under circumstances and by persons whose tendencies are foreign to the study of the middle ages. Mr. Street's good judgment shines especially when his book is compared to others written out of Spain, for really we find in all the same mistakes and exaggerations, and they all either deny us any artistic merit, or lift up our works of art to too great a height. Mr. Street has many original ideas, and his "*History of Gothic Architecture in Spain*" is not a simple and literal translation of what Cean Bermudez and other Spanish authors have written on the subject.

J. F. RIAÑO.

*Madrid.*

---

### THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

[We had proposed to make some remarks on Mr. F. J. Baigent's pamphlet on the position of the pastoral staff in the effigy of William of Wykeham in the City Cross of Winchester, as restored by Mr. Scott, R.A., but the task is superseded by the following letter from that accomplished ecclesiologist, M. Reichensperger, which we gladly print, as expressing, better than we should have done ourselves, the conclusion at which we had ourselves arrived.—ED.]

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Upon my return from the assizes, which kept me at Elberfeld for more than a month, I found a little pamphlet on the restoration of Winchester City Cross by Mr. G. G. Scott. You will allow me to make some observations on its interesting contents. Briefly, I was much pleased to see a special subject relatively of little importance discussed with so much ardour on all sides. It is a symptom

that with you archæology becomes more and more a living science, and that it is spreading amongst the masses of an intelligent nation. Notwithstanding this praise, I must add that the zealous writer of this treatise assumes too personal an attitude against Mr. Scott, if I should not rather say is rather unjust to him. I should not raise my feeble voice in the discussion, if it had been true, that it only related to a question purely English, as Mr. Baigent says: but it seems to me that this statement is an error on his part. Until it can be evidently proved to the contrary, it must be presumed that the Latin rite of the Roman Church was everywhere the same, especially in relation to the episcopal ceremonial. As to this ceremonial, nowhere perhaps in the countries inhabited by the Germanic race does the practice and usage date further back than in the archbishoprics of Cologne, Mayence, and Treves, whose preponderating influence was never contested in Germany. Besides a careful investigation into our Rhenish archives, on which I consulted the appointed directors at the very beginning of the discussion, has led to the result, that from the twelfth up to the sixteenth centuries the archbishops, bishops, and other dignitaries bearing the pastoral staff (cross), are always represented holding it in the right hand, and the book, or the model of a church, in the left hand. There are, it is true, exceptions, but they are extremely rare. It is not only the existence of sculptures and drawings which attests the truth of this fact, but also that of numerous coins, such as for instance those of Treves, with the effigies of the Archbishops Baldwin, Bohemund II., and Cuno de Falkenstein, and those of the Archbishops of Cologne, William of Gennep, Philip of Heinsberg, Engelbert, and Siegfried of Westerburg.

The exceptions, in the sense mentioned by Mr. Baigent, are much rarer in the archbishopric of Cologne than those of Treves and Mayence. To my knowledge there is but one exception, from 1305 to 1414, although I have compared a great number of the seals belonging to that period, upon which the dignitary is represented with the staff, and book of the evangelists. The said exception is found on a seal of the Archbishop Engelbert, of Cologne, of 1365; but there are other seals of the same archbishop on which he carries the staff in his right hand, and the book of the evangelists in the left. I wish to mention two more of Prince Bishops of Liege, John of Florence, 1486, and Erardus von der Mark, 1518, who also carry the staff in the right and the book of the evangelists in the left.

I could go on multiplying examples in support of the opinion of Mr. Scott, but I shall confine myself to directing your attention to certain printed works, which contain a great number of the seals in question, confirmatory of this opinion. These are Heineccius de veteribus Germanorum aliarumque nationum sigillis; (2) Nouveau traité (de) diplomatique par deux Benedictins anonyms; (3) Bucelini Germania topo- chrono- stemmato- graphica, tom. ii.; (4) Broweri Antiquitates Treverenses; and (5) Honthenici Historia diplomatica Treverensis. Heineccius in speaking of episcopal seals says among other things, "In iis *constanter* effingi videmus episcopos cathedræ insidentes, *dextraque* pedum pastorale," (the staff,) "*sinistra* librum apertum aut clausum,

tenentes" (ii. 52); and further on, "Id tandem observatione dignum, quod in episcoporum sigillis etiam libri quos episcopi *sinistra* tenent, inscriptione 'pax vobiscum' nonnunquam notati inveniantur."

I doubt very much if these quotations will convince Mr. Scott's adversaries, but they might lead them perhaps to be a little more indulgent to him than they showed themselves in the above-mentioned pamphlet. At all events, you can make any use you think proper of this letter.

I have the honour to remain,

Yours very sincerely,

*Cologne, March 17th, 1866.*

A. REICHENSPERGER.

## HECKINGTON CHURCH, LINCOLNSHIRE.

*To the Editor of the Ecclesiologist.*

*The Rectory, Leasingham, Sleaford,  
March 27th.*

DEAR SIR,—In a note you lately addressed to the Rev. G. J. Cameron, Vicar of the celebrated church of Heckington, in this county, you expressed some regret on your part and that of your colleagues that so noted a church as that of Heckington had not been entrusted to some well-known architect as regards its contemplated restoration. Allow me, therefore, to assure you that there is no ground for apprehension as to the mode in which this work will be carried out, although it has not been committed to a metropolitan architect's charge. It is very natural that you should entertain such a fear, because many provincial localities, no doubt, are not so fortunate as to possess a school of architects, or indeed any members of that noble profession, to whom such a responsible task could be safely entrusted. But as the county of Lincoln is celebrated for its ecclesiological treasures, with such advantages always placed at our service, it would be strange if at least some of our local professional men had not so profited thereby as to be worthy of public confidence; and I am most happy to bear testimony as to the skill and knowledge of our leading Lincolnshire architects, which, in combination with their feeling for Gothic art and a true conservative spirit, render them worthy of being entrusted with works demanding the most careful study and delicate treatment. Of these Messrs. Kirk and Parry are of no obscure fame, who have executed large and important works in many parts of England, both of whom have lived all their lives in a portion of England enriched with churches displaying in profusion the beauties and peculiarities of every style of Gothic architecture, and for twenty years past have been professionally engaged in their reparation, with credit to themselves and to the satisfaction of their employers. In the case of Heckington church I feel confident that this firm are fully competent to fulfil their important task on right principles, and at least as well as any other;

also that they deem the appropriate restoration of one of the noblest parish churches of the native county, and within sight of their own homes, to be an honour far dearer to them than any personal advantage to be derived from their connection with the work. Supposing, however, that a doubt should still remain in your mind on this head, when you are aware of the character of the restoration required in connection with Heckington church, I think that you will be thoroughly satisfied. The tower and spire, and indeed almost all the superb stonework of the fabric are happily in so perfect a state as to need next to no repair of any kind, neither are any additions required, and where slight restorations are necessary there is abundant evidence for the architect's guidance. Within, a general cleansing of the walls and pillars, &c., from paint and washes is all that is needed as connected with the masonry. Where study is most demanded is in designing of new roofs which are required throughout, those at present being neither original nor weather-proof, and worst of all, these give imperfect evidence as to the character of their predecessors except as to their pitch: but you may rest assured that a careful examination of every remaining indication of the main features of the old roofs has been made, and that the proposed designs for the new ones are based upon these; also, that they will neither be deficient as to solidity or appropriate beauty. The other principal requirements are new seating and fittings of every kind except a font. As no fragments even of the old benches, &c., have as yet been found, a new design must be furnished of the proper date and of appropriate solidity, which can scarcely be deemed a difficult task with so many good old models to select from; but if in removing the present seating any evidence is detected as to the pattern of the old benches it will, if possible, be adopted.

Having now said enough, I hope, to satisfy you that all will be done well as regards the proposed restoration of Heckington church,

Believe me,

Yours very faithfully,

EDWARD TROLLOPE.

---

## THE PAINTED GLASS IN FAIRFORD CHURCH.

*To the Editor of the Ecclesiologist.*

SIR,—I should have sent you a communication before on the subject of the restoration of the glass in Fairford church, had I not understood that the matter was about to be agitated in high quarters. But as nothing further has appeared in the *Ecclesiologist*, I cannot refrain from expressing my opinion as to the unsatisfactory result of that restoration, feeling that I have some right to do so, since I have been practically acquainted with the art of glass-painting for some years past. There cannot be the slightest doubt that there is a painful contrast between the old and the new work; that whereas the characteristic tone of the former is soft, and rich, and deep, that of the latter

is crude, and poor, and thin. One could almost fancy that the greater portion of the glass had been changed from the thick original to that of thin foreign manufacture, though I suppose that this cannot be the case. I would especially call attention to the white glass, which, as compared with the old, is poor in the extreme. This is more particularly evident in the canopy-work of the restored figures of two of the Apostles. Mr. S. Evans, the restorer of the windows, in his letter of defence which appeared some months back in the *Ecclesiologist*, confesses to this painful contrast between the old and new work, but states that it is unavoidable. This is a point which I think no one will be content to take upon his simple assertion. I myself cannot but think that such contrast might in a great measure have been avoided by more care and discrimination in the selection of glass. The only satisfactory way, however, of settling this point, would be to obtain the opinion of one of our well-known glass-painting firms. Such an opinion from Messrs. Clayton and Bell for instance, would, I am sure, do more towards influencing rightly the decision of those in authority, as to whether the restoration should be continued by the same hands or not, than numberless opinions of private individuals, however well versed in the matter. One part of Mr. Evans's letter I quite agree with, and that is where he speaks of the necessity of the work being done, and done quickly, if the windows are to be saved from utter destruction. There is no doubt that not only the unrestored portion of the Last Judgment, but also many of the other windows in the church, are in a very precarious condition. I can only wonder that long ere this some of them have not been damaged by the wind beyond recovery. May I be permitted to say that I have no intention of entering into any controversy on this subject? My only object in writing this letter is to stir up those who are really able to act in the matter, to take such steps as shall lead to a really satisfactory *restoration*, in the true sense of the word, of these glorious relics of ancient Christian art.

I am, sir,

Yours faithfully,  
S.

---

### LIGHTS BEFORE THE SACRAMENT.

A MEMBER of our committee, Mr. J. D. Chambers, has published a pamphlet respecting one portion of the Ritual question, namely, that of "Lights before the Sacrament." The reason he has selected that for discussion, he tells us, is mainly this, that he considers it the most important of all, as forming part of the original institution of the Lord's Supper; as having been immediately adopted into use as such by the Apostolic and Primitive Church, and so on by all Christian bodies, in their celebration of Holy Communion, down to the end of the fifteenth century; and moreover, as depending for its legality on the

same facts and principles upon which all other the ornaments, rites, and ceremonies of the Anglican Church must rest, which are not expressly enumerated in the Prayer Book.

He commences by remarking on the paramount importance of the worship of the body and of the senses. He shows what a large proportion of Scripture is occupied with directions as to ritual worship; in great part for this reason, that the acts, and tokens, and forms of worship have been, and always must be, the chief means of preserving truth unimpaired throughout the vicissitudes of ages; because man is, and will always remain, a being compounded of body as well as spirit, and because the eye is the chief, the ear only the secondary, inlet for light to the soul. He quotes striking passages from Leslie and Horace in support of this position, and he maintains that those who would reject this view are idly throwing away a great means of moral regeneration in this country.

In proof of this position he proceeds to show that the first institution of ritual and formal worship was by Moses in the wilderness, by God's own special command, as related Exod. xxv. Then, under the actual direction of the HOLY SPIRIT, a *sanctuary* was set up, the constituent elements of which, and the worship to be carried on therein, were seven.

1. Tables, vessels, and altars, in a building dedicated to that purpose.

2. Hangings of blue purple for the altar and sanctuary.

3. Lamps and candlesticks always lighted, and this as being of peculiar importance and significance.

4. Splendid and peculiar vestments.

5. Incense and perfume.

6. Reverent and ordained gestures.

7. Music.

And he maintains that these seven great points of outward worship, (embracing in themselves the action of the whole man,) although the same as those which heathen nations also practised, were the natural form and principle of God's worship, divinely ordained for, and obligatory on, all mankind for ever; having none but an accidental connection with the rites and ceremonies peculiar to the Jews, which were abolished by the New Dispensation.

In proof of this he refers to the sanction repeatedly given by our Lord and His Apostles during His life to this Temple service, to the constant presence of the Apostles and disciples after His death at the same worship; to the adoption of these same seven points by all Christendom, with only local modifications, into their worship; and the continued usage of the same down to the end of the fifteenth century.

The second part opens with the proof that lights formed part of the original institution of the Lord's Supper by our Lord; that the candlesticks are referred to by S. John in his Revelation, as being then used in the Seven Churches, and as the very symbol, and token, and principal sign of the existence of the Church, almost a convertible term for itself; and quotes from the Apostolic Canons, to show that lights and incense were then used in the Holy Offering. He then



points out the necessary distinction in this controversy between what is *obligatory* and what is *allowable* only ; between *nomasser* and *disuser* ; between what is a *minimum* and what a *maximum* ; between what is *decided* plainly and what has been left open ; and quotes fully from the dicta of the judges in the Gorham case, and Sir F. Dwarria's book on the construction of statutes, in support of these distinctions.

One of the principal rules of construction is, that an affirmative and directory enactment, such as the rubric at the end of the calendar, never repeals a preceding common law, or statute, or custom, unless wholly inconsistent therewith. And he proceeds to show at length that the laws in force in the whole of the second year of King Edward VI., as to ornaments and rites, especially the famous Injunctions, and the Ordinances of the Constitutions and Synodals Provincial, are law now, unless where expressly superseded by inconsistent or contrary directions in the present Act of Uniformity ; therefore, that the former law as to lights is law now, no directions inconsistent with or contrary thereto being found in the Prayer Book. He also proves that the authors of that Prayer Book intended to include and reauthorize this former law, by the rubric at the end of the calendar, and thought they had done so ; and concludes that, this being so, the courts of justice are bound to give effect to that intention. The *opinion*, therefore, (an opinion open to alteration,) of the Privy Council, given without reasons assigned, that this rubric refers only to the last twelve days of the second year of Edward, and eliminating altogether the former three hundred and fifty-three days from consideration, would, when re-argued, be untenable before another Privy Council.

After a statement of the enactments by which these questions could be brought before the legal tribunals, the author proceeds to point out—the words of the rubric as to ornaments being in no way exclusive and prohibitory, and, by the express words of the Privy Council in the Westerton case, not applicable to anything used by way of decoration or ornament, nor to anything merely subsidiary to or for the more solemn or dignified performance of the service—what the true construction of the words “*no other or otherwise*,” if they are here at all applicable, is. He shows that there are some twenty or thirty acts, rites, proceedings, and forms, such as organs, music, candlesticks, hymns, prayers before sermon, black gown, decorations, &c., which are, and have been for centuries, constantly used without objection in the course of, or in the intervals of, the service, as being subsidiary to, or for the embellishment and beautifying and greater solemnity of the same, which all are assuredly *other* than those referred to in the rubric, yet have never been held unlawful. He insists (and selects the use of organs and music as a close parallel) that “lights” fall into the same category, and that the minister duly performing all that the Prayer Book requires, lights are allowable, as an instructive accessory, subsidiary to and beautifying the service, setting forth that Christ is the “true Light of the world ;” and by a large number of instances he shows that they have been used as such by Royalty, Bishops, Clergy, &c. &c., from the Reformation downwards, without any attempt to prevent it, down to and even after the Revolution and Restora-

tion. He concludes that, as the minister has the full right to conduct the musical part of the service, he has an equal right to direct when the candles shall be lighted; and that they who would interfere with him in that respect in point of fact infringe the law themselves.

He further points out that the *obiter dicta* of Dr. Lushington in the Westerton case as to candles are simply nothing, and may be wholly disregarded, as being an attempt to make the law on a matter not under his cognizance, and founded wholly on reasonings and documents which are futile and unauthentic.

In a note he meets the objection that these rites and ceremonies are imitations of Rome, and shows, in a few telling sentences, that such an objection is truthless, suicidal, and dishonest; and concludes with six weighty reasons why Convocation should not meddle in this matter at all, but, in a homely phrase, leave well alone.

In this able and interesting pamphlet Mr. Chambers has done excellent service to the cause of ritual reform.

---

## LINCOLN CATHEDRAL.

### *To the Editor of the Ecclesiologist.*

SIR,—The letter which Mr. Gordon M. Hills addressed to you in the last number of the *Ecclesiologist*, demands a few words, and but a few, from me in reply.

I observe that Mr. Hills professes to be extremely accurate as to some of his facts; it is to be regretted that he is not equally accurate about all of them. He is particular in saying that his inspection of Lincoln Cathedral was commenced "late in the afternoon" in a December day, and concluded by "a quarter of an hour" the following morning. But he is not accurate when he leads us to suppose that he listened to Sir C. Anderson and Mr. Williams when they spoke at the Anniversary Meeting in June, if he was "compelled to leave the room before the conclusion of" my "lengthy address, having an appointment to keep some two miles distant," inasmuch as Mr. Williams did not speak until after me! Nor is he accurate in his statement as to my having expressed in that speech partizan opinions, which rendered it impossible that I should exercise a free judgment in the matter when I inspected the works in progress at Lincoln.

Mr. Hill's charge against me is, in fact, that I have wilfully misstated the work that has been done at Lincoln, and that my objections to it betoken "a resolution to discover something which it has been difficult to appease." Serious accusations indeed, if true!

Let me recall your readers' memory to the facts. At our annual meeting I rose, in answer to a special appeal from the chairman, to express an opinion about the work which Sir Charles Anderson had described as being in progress. In the course of my lengthy speech I devoted one short sentence only to Lincoln, and that so clear and so simple that I venture to repeat it. "If it is the case," I said, "that

they are tooling the stones all over at Lincoln in order to get a uniform surface, I did not know what was too strong to say,—one could only hope to get the Dean and Chapter, and tool *them* all over." The whole point of my remark depended on the truth of Sir Charles Anderson's statement, and I went to Lincoln only anxious to find that he had been mistaken, and came away only disappointed and grieved to find that he had not.

The letter I wrote to you on the subject was written on the spot, face to face with the work, and after a long and careful examination by broad daylight, and with the assistance of a ladder. My statements are accurate in every particular, and it is no fault of mine, and only Mr. Hills' misfortune, if, as he says so *naïvely*, "he is totally unable to realize" my "objections!"

It is of no possible use for me to say more on the subject. The western doorways of Lincoln, when I was there, were almost entirely ruined. Possibly—thanks in some degree to Mr. Hills' inability to see when and where sculpture is destroyed—the small remnant of the work may have been cleaned since my inspection. If so the value of the whole of that noble work is destroyed for ever.

It is melancholy indeed to think that such a barbarous proceeding as this has been should be endorsed by any one pretending to have an educated zeal for art and antiquity. When Mr. Hills has made himself somewhat more acquainted than he now seems to be with the difference between good and bad sculpture, and between destruction and restoration, he will begin, no doubt, to regret that he ever defended the bad work done at Lincoln. Until then I trust most sincerely that he will have no opportunity of exhibiting his destructive proclivities on ancient work.

In fine, the question between Mr. Hills and myself is one which can only be decided by personal inspection of the work done at Lincoln, or by reference to the character and qualifications of the disputants, and the degree of care which they took to examine into the facts of the case. And so I very confidently leave the matter to your readers' judgment.

I am your obedient servant,

GEORGE EDMUND STREET.

51, Russell Square, May 19, 1866.

---

*To the Editor of the Ecclesiologist.*

SIR,—As you have a second time admitted an attack upon me into your pages, and as I have not before sent you an explanation, I am now compelled to do so.

The facts are these. A gentleman, whose name I do not know, reported, as I am informed, to the gentleman who thus attacks me, that he had seen in the garden of the Training College, at Lincoln, an image or statue, which he described as a precious piece of Norman sculpture, which the Dean and Chapter had ruthlessly torn down

from the west front of the minster and thrown away. The image is, in fact, a very bad bit of modern work, of inferior material and wretched execution, which Mr. Buckler had very properly removed. Whether Mr. Jackson's informant was really "ignorant," or whether it was a joke imposed on him, is of no importance. But Mr. Jackson thereupon wrote a severe condemnation of the Dean and Chapter for their supposed delinquency, and sent it to the *Times*, where it appeared. Unluckily I had not seen the letter or heard of it; but on my return to Lincoln after the summer, now two years ago, I found people laughing about it as a good joke, and supposing that the excellent Principal of the Training College had been making fun of his friend.

Some time after this there appeared in a county paper that part of your Report of a meeting of your Society, in which the west front of Lincoln was discussed; and when Mr. Scott, who presided, alleged<sup>1</sup> that there was indisputable evidence that Norman *images*, &c., had been removed. I had already formed the opinion that my colleagues, with whom I had then only recently become associated, had been to blame in allowing so many statements to go unanswered, until a degree of prejudice was excited, which I believed to be greatly exaggerated. I, therefore, wrote to Mr. Scott a letter, which I sent also to the same county paper, in which I referred to this letter in the *Times*, which I had never seen, the history of which I did not know, and which I still supposed and believed to be anonymous. It was not until some months later that I was undeceived, by seeing in the same county paper a most severe attack upon me from Mr. Jackson, for having, as he thought, personally insulted him, when in truth I never knew, until I read that attack upon me, that the statement in question had been authenticated by any name whatever.

Without delay I caused to be inserted, in the very next number of the same paper a letter from myself, in which I first explained my mistake, and then apologized in the amplest terms I could devise to Mr. Jackson, for my unconscious reflection upon him. I "begged his pardon," *disertissimis verbis*, and thought I had done all that one Christian gentleman could do to atone to another for an inadvertent and unintentional rudeness.

It is quite true that Mr. Gordon Hills met me near my door without previous communication, and asked the way to my house, and equally so that Mr. Buckler was there with me, without previous communication or acquaintance with Mr. Hills.

Your obedient servant,

F. C. MASSINGBERD.

Ormsby, May 19, 1866.

<sup>1</sup> [A reference to the authorised Report of the Meeting will show that the chairman of the Ecclesiological Meeting did little more than echo the very strong statements made by no less an authority in Lincoln matters than Sir Charles Anderson. Mr. Massingberd consistently ignores this very important fact.—ED.]

## BARE BONES.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I have frequently heard in conversation, when the horrible mania of flaying the exterior of ancient buildings has been discussed, the remark made that not only was the destruction caused a matter of sorrow and shame, but that a deplorable waste of money was taking place, which was much needed for the cleansing of the interior and removal of the whitewash. All this seems so very true, that most people assent at once. It never occurs to them that this cleansing of the inside may be quite as disastrous as scarifying the exterior. It is high time that restorers be entreated to take a little more care of what they do to the interior walls. Merely cleaning off the whitewash is a phrase just as commonly abused as “only cleaning the old stone outside.” It is not creditable to the architectural profession that at present no satisfactory means of removing whitewash from delicate work, without risk of damage, has been invented. The methods of its removal, even in cases where some care has been bestowed, are most unsatisfactory. The general rule has been very simple. Not only has the whitewash been scraped off with the roughest possible tool, but also the fine coating of gesso, with which the ancient architects almost always finished their masonry, and, in five cases out of six, the plaster as well, has been violently torn away. How much polychromatic decoration, how much even of figure painting, has been destroyed by this careless, tasteless process, is miserable to think of. It was with the mania, one may almost call it, for cleaning the interior of churches by unskilled amateurs, which prevailed so much during the early years of church restoration, that much that we now have to regret with bitterness of spirit, and almost despair of remedy, originated. Then came the reality-mania: plaster was a wickedness in itself; nothing but *real stone*, however rough and hideous, was tolerable; and so they scraped and scraped away, till the bare bones grinned at us in all their comfortless deformity. As the taste for restoring increased, and instances of it became more frequent, matters turned out even worse; for architects, having far too much to do to be always on the spot, and saving of expense usually being a great object, no money, in a large majority of instances, was afforded to provide a good substitute for the perpetual supervision of the architect, and the task of cleaning down was given over to the commonest of workmen. As to the plaster, whether sound or not, it was almost always destroyed, and the stonework woefully robbed of its original surface by the roughness of the scrapers.

But things have gone on from bad to worse. The fashion for absolutely new plastering having become all but universal, another far more objectionable process came in vogue. The new plaster would not match the old stone, and so the old stone was made to match the new plaster; or, in other words, of late years especially, it has become the fashion to make the interiors of restored churches as entirely new

as if they had been rebuilt. I do not for an instant deny the abomination of whitewash and yellow dab, but I will say this, that we had far better leave it where it is, than, in removing it, take away also half the interest of the building. At the very least I am quite sure that we ought to leave whitewashed foliage and sculpture in its present state, till we either find out some satisfactory method of removing the whitewash without affecting what is underneath, or can afford proper cleaners who can give the requisite time and patience to cleanse without injuring. What we do not hesitate to spend in the matter of paintings, we ought not to grudge in the far more interesting and valuable works of ancient sculpture and decoration. If such a class of cleaners does not at present exist, it is the more to the discredit of the profession, who have not felt its want, and so have not busied themselves with looking out for persons sufficiently artistic to treat the relics of ancient art with the consideration they deserve. If only such workmen had been employed, we should not hear right and left the lamentable facts which are daily occurring, even in the case of cathedrals and the most important mediæval buildings. It is a great question whether such a mode of proceeding would have, on the whole, cost much more money than the present scrape and patch system. Much money that has been spent in replastering would have gone towards paying the wages of the skilled cleaner.

How much partly decayed work has entirely perished under the rough treatment which at present prevails! Here, again, great unnecessary expense has been incurred in reinstating, which might have made the more conservative method less costly, as well as a hundred-fold more praiseworthy.

Cleaning a building is not really an architect's work at all, any more than picture cleaning belongs to the business of the artist. In fact, a picture-cleaner who is a good artist is frequently a less careful and successful one than another who knows next to nothing about painting. The latter is so much the safer, because, if he causes damage, he is less able to disguise it, or put in what he has scrubbed out. And without doubt this may well happen in the sister art. It will be a good day for architecture when this distinction is recognized, and some good professional skill and scientific knowledge is employed upon this most important subject. It is high time to take the matter up, for if a few more years are allowed to pass, there will be nothing left to do. As it is, half the cathedrals, and probably a larger portion of our parish churches, have been mercilessly excoriated. How far the thing has gone may be seen by any one who has the time to pay a visit to some of the restored districts. Let any one, for instance, take the old Sussex churches, which used to be so interesting because, happily, they had been left in their original state, probably through the poverty of the Downs country. How is it now? Almost without exception, those that have been touched have been ruined. Sompting, Broadwater, Old Shoreham, and a host of others have scarcely a vestige of original antiquity about them. The comb has done its very worst, and in some of them the ancient tombs have been entirely recut. They have been reduced, by a very considerable thickness of the surface having been

chiselled away and cleaned off—of course at a very considerable outlay.

Usually this has been the miserable result of mere ignorance, but not always. Those who ought to know better have over and over again, through carelessness or to save themselves trouble, or more frequently to satisfy the vulgarity of the public taste, perpetrated abominations quite as great as have been committed by ignorance and stupidity. Under pretence of cleaning and re-embellishing, how many of the finest monuments of the middle ages have really been virtually destroyed,—Chichester, Canterbury, Ely, and a host of other great edifices, are witnesses,—and in some of the very worst instances good architects and artists were employed and vast sums expended,—the more money the better for the pockets of those employed on the restoration,—a fact which no doubt fully explains the amount of damage done in numberless cases. One can hardly doubt that often much reckless injury has been caused for no other reason than giving a job to some favourite architect. It is also sad to think that in several instances this sort of thing has taken place simply because money has been left by founders and others to keep up the monuments. It may seem strange to notice a building that has been restored for many years, but a recent visit has so impressed it on my mind that I cannot pass it over.

One of the most lamentable cases of tampering with Norman masonry occurred some years ago, in one of the most interesting buildings in England. When the Records were removed from the White Tower, with much parade, the very perfect and beautiful chapel was said to have been thoroughly restored by the Government. It is now a sight to make any man of ordinary sense, who knows anything of the matter, thoroughly disgusted. It was ten thousand times more satisfactory in its old whitewashed state. All the stonework has been re-dressed with the hatchet, the old surface being quite cut away; the ancient mortar has been scraped off, and a mortar of a perfectly different colour from the stone substituted. Never was Mr. Gambier Parry's description of such doings as we have in this building better illustrated. "Now-a-days," says he, "architecture is first washed of its dirt, then deprived of its complexion, and last of all denuded of its very skin, so as to reduce the interiors even of some cathedrals to a condition of bare masonry and vaulting comparable only to a beer cellar." It is grievous that critics have so frequently without discrimination praised everything that has been done,—if only a respectable architect's name was attached. This they leave done times out of number without even seeing what they were criticizing. This case of the White Tower is doubly wicked, because by the very way it has been done the architect has shown that he was sinning with his eyes open. He knew something of the character of Norman work, and so had not the excuse of the stupid ignorance which characterizes so much of the Sussex restorations. It is scarcely credible, but still painfully true, that an attempt was actually made to furbish up the rubble work of one of the old staircases. Of course the old Norman rubble work is familiar to us all, where the very marks of the centring boards, &c., remain in the mortar, which is as



firm and durable as stone ; well, these have been scraped as smooth and neat as the circumstances permitted,—at the sacrifice, of course, of all character. Having seen the imitation hatchet-work of the chapel and the furbishing of the rubble, it is quite refreshing to visit other staircases, &c., which are unspoiled. The genuine grimness of the ancient stonework and the characteristic rubble and vaulting carry one away from the smirk trimness of the renovated part, whose principal lesson now is a warning to others not to do likewise. How heartily our grandchildren will hate this generation ! Our own objection to Puritans and Churchwardens is as nothing when compared with what must be the contempt which will be felt for the nineteenth century spoilers. Surely the acme of absurdity was reached when a fairly educated architect attempted to clean up and smarten Norman rubble vaulting work. When will all this mischievous nonsense cease ? Whitewash is a dirty and disfiguring thing, but it had far better be left on than that such things should happen as in the restorations mentioned in this letter. The list of similar vexatious ruins might be increased a hundredfold. Wherever one turns the evil meets one. It is the duty of all who can appreciate the injury inflicted, to lift up their voices in the most forcible manner they can. Any of your readers who will communicate glaring instances of careless cleaning, and better still who can give any practical information as to removing whitewash with greater facility and safety than has heretofore been possible, will be doing good service to art. There is no doubt that there is considerable difficulty in doing the thing in a thoroughly satisfactory manner, but much may be done if architects and others concerned will only take the trouble to see what is wanted, and make some attempt to create a class of workmen fitted for the duty.

Yours truly,  
J. C. J.

---

## CANTERBURY AND GLOUCESTER.

SERIOUS reports of the entire want of judgment in the restoration of Canterbury Cathedral have so frequently reached us of late, that we are glad to see that the question is receiving the attention of the public. A contemporary gives a very alarming account of what is being done especially to the exterior of the south side. The Norman part is being entirely recased. Canterbury has been so long celebrated for such carelessness about its antiquities that we are not at all surprised at what we know to be going on now. After the destruction of the great north-west tower for the sake of uniformity, no amount of mere destruction can be a matter of astonishment. As the so-called restoration progresses, so surely does the almost entire destruction of the original surface, both inside and out ; with this difference, that on the exterior the face is rebuilt, entirely replaced, in the interior the facing is only scraped and cleaned, but in such a way as to erase the original tool marks. In some tabernacle work the renewal has been as com-

plete as what is taking place outside. In one case not a single old stone remains; so that there is nothing to tell us whether the thing has been copied with any correctness, no one detail can be depended upon as being like the fifteenth century work which has been replaced. This was done many years ago, but what has been done quite lately is very little better; bare nakedness, not only without clothing, but with the very skin itself rasped off. Happily at present most of the foliage has escaped cleaning, and so there is some hope that public attention to the subject may still prevent damage being done to it—being, as it is, of a peculiarly beautiful and interesting character, especially early and fresh. It will be a sad pity if proper care is not taken when it is cleansed, and we hope that it will be left alone for some years to come, when better counsels may prevail. But to return to the exterior, the part that is at present under treatment:—it does seem a grievous pity that the beautiful Norman work should be entirely recased. The writer above mentioned admits the difficulty of treating the matter. That much dilapidation has taken place on the south side of the cathedral is undeniable. The stones are terribly eaten away, “but then,” says he, “if the whole must be destroyed why not leave it alone, and let time do the work so long as the stability of the building be not endangered?” A good drawing by a competent artist of the structure in its present condition will give quite as much idea of what the twelfth century architects meant as any modern renovation: far better, in fact, than what they are doing at Canterbury, for they are not imitating correctly. In place of the picturesque rough dressings and wide jointing, they are substituting comb-dressed work with the closest possible joints, and thus destroying all the original character and effect. We are all familiar with Wren’s imitation of Norman work, what capital masonry he put, but at the same time how utterly spiritless and unfeeling it is. “But the Canterbury work is worse still. The modern antique Norman work at Canterbury is not at all like the old. It is being done in smooth comb-dressed ashlar with close joints, and has the appearance of being worked off by machinery. To recase an old building and call it restoration is little less than mere lying. You might as well say that knocking a man on the head and making a waxen image in his stead was resuscitation.”

But what is to be done in such cases of decay? The recommendation given in that paper deserves full consideration. If a fine and interesting specimen of architecture through its great antiquity or other cause has got into such a state that its surface cannot otherwise be restored than by total renewal—i.e. by destruction of the whole remains of the original, and substituting a copy—is it wise to attempt any such thing? Will the copy be of nearly the value of the destroyed fragments? In the case of Roman, Greek, Assyrian, or still older architecture, the world would have no difficulty in finding an answer. It would be a decided negative. In the case of paintings which had suffered from age or improper cleaning, the same would hold good. But further, in the case of the more precious and expensive materials even in the restoration of mediæval buildings the same answer has been given by the revivalists. No one ever attempts to replace Purbeck

shafts and foliage,—and a happy thing is it for art that such is the case. It is a good thing that it is so difficult to find workmen to execute elaborate carvings in this stubborn material, and that the expense is so prodigious. Instead of destroying and substituting copies we do our best to stay decay and repair damage. And this is the process recommended in such cases as we are speaking of, whether by fine cement or some other process is not easy to decide, but at any rate the question deserves our thinking about. It is a miserable alternative to choose between such stopping and absolute destruction,—and it is only in such cases that treatment of the kind could be recommended.

There can be no hesitation in judging of the wisdom of the Canterbury renovations. The old Norman work is being pulled down and entirely replaced in a material that can last but a comparatively short time. Caen stone is quite unsuited for external work in this climate, and as a matter of fact the work is no sooner done than it begins to decay. Already the new north-west tower is in such a state as to require restoration nearly as much as what is being cleared away. The entire renewal is not being carried out a whit more in the Norman than in the later work. “Of the west front there is scarcely an old stone visible. One point must be mentioned with praise. In the very few cases where any old work has been retained, it has been left in its original state, and not scraped to look like the new. The rich Perpendicular south-west porch is simply new, and is being filled with sculpture about the art of which the least said the better.” And what is true of all this is quite as much so of the cloisters. In what has been renewed not more than a few inches of the old has been left, and when at the same time it is clear that the antiquity of the building is being sacrificed without even stability being secured, it must be a matter of much annoyance to all who are interested in mediæval art: it is more grievous in the present instance as the building is of such superlative interest.

There is also mention made of the restoration of Gloucester, about which so much has been said, and all in its praise. It appears that after all nothing could well be more unsatisfactory than the way the masonry of the interior has been treated. We hear on good authority that not only has it been mercilessly scraped, but that that most objectionable of all practices had been resorted to, the use of the comb. Not a bit of the Norman work, moulded or otherwise, is said to have escaped being tooled over. We only hope that our informants may be mistaken as to the extent of the mischief, but we fear the fact is too true.

We shall be glad to hear from correspondents on the spot what is the real state of the case. If as much harm has been inflicted on this magnificent Norman arcade as is represented, we can only regret that the Dean and Chapter did not sooner place their cathedral under more able superintendence. It is quite astonishing to see how few of those at present practising the profession of architecture have any sort of appreciation of what is due to the past. The very idea that there is any particular value in originality, or any sort of use in keeping ancient work in its genuine state, seems simple Greek almost to the whole host

of them. It has always been said that a good artist is seldom a good picture-cleaner: the same thought, with a few noble exceptions, forces itself upon one in the case of architectural restoration. We want far more personal attention in this matter than has hitherto been given, or, in fact, as things are at present constituted, than is possible.

Before closing this article, there is one more structure worth noticing, in which much needless interference with ancient features has taken place. That the Guildhall, when finished, will be a very fine and sumptuous building there is no denying; but it will really, proportion only excepted, be quite a new one. This is a great pity. The roof is very satisfactory for design, material, and execution, but probably not at all like the old one. Surely so curious a feature as the stone arches under the wooden roof should not have been neglected. Then, again, the old windows should on no account have been destroyed. It is true that, from the outside, some were a good deal dilapidated, but, as far as the interior was concerned, they were as good as new. If it was necessary to renew the outer part, it could have been done, as some architects make a rule of doing. It is easy enough to replace the outside without interfering with the other at all. There is everything in favour of such conservative treatment: it is less costly; some of the most important features of a building are preserved; we have also authority for the restored part, and a test to judge of its correctness. We think in this instance the exterior had better have been left till the thorough worthy restoration of it had been decided on. We can never believe that the wretched slate roof, even when crowned with a *flèche* of wood and iron, can be the final decision of those who have shown such a noble liberality in other parts of the building. But the exterior may just as well be left alone altogether, if the wretched screen is not removed from the front. No architectural effect of any value can be produced except by this; certainly not by a lofty spiry *flèche*, which will exaggerate its present verticality.

The writer above-mentioned makes some good remarks upon the increasing necessity of having more efficient clerks of the works and assistants. The numerous instances of ruin done by workmen against the expressed wishes of architects, show how important it is that such work should be taken out of the hands of mere artizans. It is of no use having a first-rate architect for such work, be he ever so celebrated, if he has not time to personally superintend and to be continually on the spot, unless he has competent assistants, who can so attend to the work in his absence. We have ourselves known of very annoying instances of the kind, where distinct orders of the architect have been disobeyed the minute he turned his back. The cases where interesting articles have turned up during the restoration, and been either damaged, destroyed, or removed because there was no one on the spot to look after them, have been innumerable. Many have been mentioned in these pages. The immensely increasing practice of some architects, beyond all possibility of personal supervision, renders this suggestion the more worthy of consideration. The mere fact of the known excellence and conservative bent of any particular architect may throw so much work, wanting the highest talent and attention for its

proper performance, into his hands, as to render it quite impossible for him to personally attend to it, and so the choice of him as a restorer *may* be the worst that could be made, unless he is supported by able assistants to carry out his intentions.

---

## **ECCLESIOLOGICAL SOCIETY.**

A COMMITTEE Meeting was held at Arklow House on Monday, April 23, 1866: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; the Right Reverend the Primus of the Scotch Church, V. P., Edward Akroyd, Esq., M.P., J. J. Bevan, Esq., F. H. Dickinson, Esq., the Rev. J. C. Jackson, the Rev. H. J. Matthew, and the Rev. B. Webb.

Mr. Ross, architect, of Inverness, attended the committee, and explained his first sketches for a proposed cathedral to be built at Inverness for the diocese of Moray and Ross.

The committee examined the drawings, by Mr. Clarke, for the restoration of Preston church next Faversham, and of Throwley church, Kent. Mr. Clarke also communicated a curious inventory of church plate and vestments remaining in the parish church of Ware, Herts, on the 10th November, 6th Edward VI.

The proposed removal of the casts, &c., belonging to the Architectural Museum from their present quarters at South Kensington to new premises in Rathbone Place, Oxford Street, was mentioned.

The committee examined the drawings for a new parsonage at Newbottle, Durham; for the restoration of the chancel of S. Columba's, Warcop, Westmoreland, and for the restoration of S. Mary's, Morpeth: all by Mr. C. Hodgson Fowler, of Durham.

Mr. Buckeridge, of Oxford, forwarded his designs for a new church at Wellingborough, Northamptonshire; for a small cheap brick church at Blackmore End, in the parish of Wethersfield, Essex; and for the restoration of the church of S. Bride's, Pembrokeshire.

The committee also examined Mr. Fawcett's designs for a new school at Grantchester, near Cambridge; and a series of photographs of some of his works forwarded by Herr Vincent Statz, of Cologne.

---

## **ROYAL INSTITUTE OF BRITISH ARCHITECTS.**

At the Ordinary General Meeting of the Royal Institute of British Architects, held on Monday, the 30th of April, 1866, A. J. B. Beresford Hope, M.P., President, in the chair, the royal gold medal for the year 1865 was presented to M. Digby Wyatt, F.S.A., of 37, Tavi-

stock Place, Tavistock Square, Fellow, and the other medals and prizes as follows :

To Mr. Charles Henman, Jun., of 7, Bedford Place, Croydon, S., the Institute medal, with five guineas.

To Mr. Arthur Baker, of 9, Inkermann Terrace, Kensington, W., the Institute medal.

To Mr. M. H. Renault Mangin, of 21, Nottingham Street, Regent's Park, the late Sir Francis E. Scott's prize of ten guineas.

To Mr. J. S. Nightingale, of 42, Parliament Street, the student's prize in books.

The following paper was read at the meeting, by Professor Robert Kerr, Fellow, "Remarks on the Evidence of Architects on the Obstruction of Ancient Lights, and the practice of Proof by Measurement, with reference to recent cases in the Courts of Equity." The discussion on Mr. Kerr's paper, to be commenced by Professor T. L. Donaldson, past President, was adjourned till Monday the 28th of May.

At the Annual General Meeting, held on Monday the 7th of May, 1866, A. J. B. Beresford Hope, M.P., President, in the chair, the following office-bearers were elected for the ensuing twelvemonth:—As President, A. J. B. Beresford Hope, M.P., Honorary Fellow. Vice-Presidents, T. Hayter Lewis, D. Brandon, J. Fergusson. Honorary Secretaries, John P. Seddon; Charles Foster Hayward. Honorary Secretary for Foreign Correspondence, C. C. Nelson. Treasurer, Sir W. R. Farquhar, Bart. Honorary Solicitor, Frederic Ouvry. Ordinary Members of Council, Messrs. A. Ashpitel, E. M. Barry, A.R.A., F. P. Cockerell, J. Gibson, E. B. Lamb, E. Nash, Wyatt Papworth, J. Peacock, J. Spencer Bell, A. Waterhouse, J. Whichcord, W. White, M. Digby Wyatt. M. E. Hadfield, Sheffield, R. M. Phipson, Norwich, country members. Auditors, Messrs. E. H. Martineau, Fellow, T. H. Watson, Associate. As Examiners under Section 33 of the Metropolitan Building Act, 1855, the three Vice-Presidents, and Messrs. C. C. Nelson, A. Ashpitel, C. Fowler, Jun., J. Gibson, J. Jennings, H. Jones, E. Nash, H. Oliver, J. W. Papworth, J. Spencer-Bell, J. Whichcord, G. B. Williams, S. Wood, and the two Honorary Secretaries.

Votes of thanks were passed for the services of the President, Vice-Presidents, Honorary Secretaries, Ordinary Members of Council, and the other office-bearers during the past year.

At the Ordinary General Meeting, held on Monday, 21st of May, 1866, David Brandon, F.S.A., Vice-President, in the chair, a very interesting paper on Battle Abbey, and its conventual remains, was read by the Rev. Mackenzie E. C. Walcott, M.A., F.S.A. At the same meeting the Chairman announced, that the following letter had been received in reply to an application to Sir George Grey, her Majesty's

Secretary of State for the Home Department, at the request of the Council, under the advice of their Honorary Solicitor, Frederic Ouvry, Esq. :

*" Whitehall, 18th May, 1866.*

" SIR,—I have had the honour to submit to the Queen your request, that the Institute of British Architects may be permitted to assume the title of Royal:—and I am to inform you that Her Majesty has been graciously pleased to accede to your request, and to command that the Institute shall henceforth be styled the ' Royal Institute of British Architects.'

" I have the honour to be, sir,

" Your obedient servant,

" (Signed) G. GREY.

" A. Beresford Hope, Esq., M.P.,  
Arklow House, Connaught Place, W."

It was explained that this title of Royal, though assumed by the Institute, was not granted by the original Charter, and the object of the application was to remove any doubt or difficulty on the subject.

## NEW CHURCHES.

S. ———, *Wellingborough, Northamptonshire.*—A new church by Mr. Buckeridge. Its plan comprises a nave 73 feet 6 inches by 25 feet, with aisles, each 12 feet 6 inches broad, separated by arcades of four, a chancel 35 feet long by 22 feet 6 inches broad, ending in a semi-circular apse, with a vestry and organ-chamber in its south side. There is also a porch at the western end of the north aisle. The ritual arrangements are good. An ascent of three steps, though without a screen, mounts to the chancel, which has stalls and subsellæ. Three more steps rise to the altar, which is placed at the extreme east end, (instead of on the chord of the arc). The pulpit stands at the north-east angle of the nave, the font at the west end of the north aisle near the porch. There is also a west door to the nave. The style is an early and plain Geometrical Pointed. Horizontal bands of red much relieve the exterior appearance. A bellcote crowns the eastern gable of the nave. The clerestory has small couplets of unfoliated lancets; the aisle windows are couplets with a quatrefoiled circle in the head. Round the apse there are loftier couplets contiguous with a quatrefoiled circle under a hood. Inside there is a considerable effect of constructional polychrome, the whole inner walls being banded horizontally with red, and the voussoirs and the columns being also bi-coloured. The chancel arch is well moulded with corbelled imposts; small corbelled vaulting shafts bear the principals of the roof in the chancel. The columns of the nave arcades are cylindrical, with well-designed (almost classical) capitals. The eastern elevation suffers, as it always does in apsidal churches, from the comparative lowness of the east windows; but the western elevation has



much dignity and considerable height. The west door is surmounted by three tall equal lancets, above which again is a sept-foiled circle with plate tracery.

*S. Mary, Blackmore End, Wethersfield, Essex.*—A small new church in brick, of simple and cheap design, by Mr. Buckeridge. It has only nave, and chancel, and vestry on the north side. Of plain brick walling, with slightly projecting buttresses, and single tall lancets, one in each bay, the external effect is austere, but by no means displeasing. The brick is exceedingly well managed, with great simplicity but much taste. We especially commend the single bellcote. The chancel arch of two orders, with alternately coloured voussoirs, has considerable character. We have not often seen a better design for an unpretending cheap church.

---

## NEW SCHOOLS.

*Grantchester, Cambridgeshire.*—This new school has been lately begun from the designs of Mr. W. M. Fawcett, of Cambridge. It consists of a well-proportioned single room, 60 feet by 20 feet, with separate porches and offices. The windows are square-headed, the roof of red tiles high-pitched, with a picturesque quadrangular bell-turret, covered with a shingled spirelet, in the middle. We regret that the bold circular windows, which in the first sketch occupied the two gables, have been superseded by more commonplace monialled windows. The porches do not seem to us very successful: the doorways in them appear too large for the buildings which contain them.

---

## NEW PARSONAGES.

*S. Matthew, Newbottle, Durham.*—A new design by Mr. R. Hodgson Fowler. The style is Late Pointed, with transomed and traceried windows, and good chimneys. The plan is commodious; and we observe that there is a "parochial room" with a separate porch added to the "study."

---

## CHURCH RESTORATIONS.

*S. Mary, Morpeth, Northumberland.*—This very interesting church is under partial restoration and rearrangement by Mr. Fowler. All the pews and galleries have been removed; the skylights and clerestory windows, inserted when the galleries were built, have been blocked up, and the whole interior refloored and reseated. A new chancel-screen with wrought-iron gates has been added, stalls, seven on each side,

and subsellæ fixed, and a new altar placed on a total rise of five steps. An arch has also been opened from the chancel into its north aisle for a future organ. The new chancel-screen is a low one, solid with small panels rather heavily carved, and with good wrought-iron gates. We postpone, for want of space, a notice of a very curious window discovered in the course of the works.

*S. Columba, Warcop, Westmoreland.*—The chancel of this church has been very successfully restored and refitted by Mr. R. H. Fowler, of Durham. The style is First-Pointed. There is a high screen with metal gates, and a wooden canopy over them which is traceried and surmounted by a cross. Within there are stalls, five on each side, with subsellæ. There is a rise of two steps at the screen,—three would have been better. There are two more steps to the sanctuary, and the footpace has also two steps. The altar stands forward two feet from the east wall. (For this unusual arrangement we do not see any sufficient reason in this particular case.) There are also sedilia for two, and a piscina. The altar is panelled with three panels in front and one at each end. These are hinged so as to admit frames of different colours according to the seasons of the ecclesiastical year. We cannot help thinking the old fashion of frontals covering the whole side of the altar a better one. The restoration of the whole church is likely, we believe, to follow this very satisfactory instalment.

*S. Bride's, near Haverfordwest, Pembrokeshire.*—This curious little church is under restoration by Mr. Buckeridge. It consists of chancel and nave, with a south-western porch, a north transept (or rather chantry,) and a vestry on the north side of the chancel. The building is remarkable for having two double bellcotes, one over the chancel arch, and the other at the west end. This is a local peculiarity found in almost all the churches of that neighbourhood. The chancel arch and two or three remaining lancets are of First-Pointed date. The architect has had to put new roofs, which are of the cradle type; and he has added new windows of the First-Pointed style, that at the east end of the chancel being an unequal triplet. The latter is set high up in the wall, and there is a simple constructional reredos below it. The other details of the restoration seem to be unpretending and correct. There is a good wooden screen between the chancel and the vestry on its north side.

*All Saints, Monkland, Herefordshire.*—Two photographs of the interior of this church, restored by Mr. Street in his best manner, are before us. They show a conscientious and most judicious conservation of the original features of a very interesting little village church, with Romanesque nave and Pointed chancel. We observe that the altar, which is beautifully vested, has a constructional marble super-altar, (borne on brackets, which are somewhat heavy,) and a carved reredos; in which our Lord hangs on His Cross between the Blessed Virgin and S. John and two other figures. The chancel, which is properly stalled and arranged, has a low stone screen, with metal gates. The rest of the details seem to be simple, but good and correct. We hope to give a more detailed description on a future occasion of this excellent restoration.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

## ANNUAL MEETING OF THE ECCLESIOLOGICAL SOCIETY.

In consequence of the intention of the Archæological Institute to hold its Congress in London in the month of July, the Annual Meeting of the Ecclesiological Society will take place on some day near the date of that Congress.

Dr. Jebb's able and most valuable sermon, entitled, *The Ritual Law and Custom of the Church Universal*, (London, Rivingtons,) ought to have received an earlier welcome at our hands. The writer argues, with great cogency, for the legality of the use of Eucharistic vestments, incense, and the like; and his views the more deserve respect because he does not wish to make these things obligatory upon all churches and clergymen. Indeed, his own practice stops short of the extreme ritual development. A series of notes, showing great learning and research, illustrates the sermon. The author expresses his obligations to the *Hierurgia Anglicana*, and contributes his own recollections of the use of altar-candles in certain Irish cathedrals and churches, as the germ of an *Hierurgia Hibernica*. Dr. Jebb's well-known reputation for ritual learning is fully sustained by this well-timed publication.

Another pamphlet on the Ritual question has reached us. The Hon. Colin Lindsay, in a lecture delivered at Brighton and Liverpool, under the title *The Ornaments of the Church not Catholic only, but Scriptural*, argues, with much force and persuasiveness, that the Church on earth ought to imitate the sublime ritual beheld in vision by the Apostle of the Apocalypse.

A report on the best method of pointing the Psalter and Canticles, issued by the Ely Diocesan Church Music Society, with the signature of Mr. Dickson, the precentor of Ely, has been issued. The subject seems to be treated very exhaustively.

We hope to give a notice in a future number of Professor Willis' Monograph on Sherborne Minster, and his admirable volume on the *Architectural History of Glastonbury Abbey*.

Mr. Gordon Hills has published a careful paper on the Antiquities of Bury S. Edmund's, illustrated by several drawings, and by a block plan of the ground-plan of the abbey church and its adjacent buildings, so far as it can be made out by existing remains and by excavations.

Dr. Heather's brief but satisfactory account of *Hereford Cathedral, its History and Restoration*, has deservedly reached a second edition.

# THE ECCLESIOLOGIST.

---

“ Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXV.—AUGUST, 1866.

(NEW SERIES, NO. CXXXIX.)

---

## THE ROMAN CATACOMBS.

It is scarcely possible to overrate the value of such testimony as is supplied in the Catacombs of Rome. At this period when Italy has reached a religious crisis nothing less than portentous, when the very life of her ancient Church seems imperilled, or at least threatened with some tremendous shock, whilst on one hand we have to note the progress of desolating infidelity, and on the other the uncompromising, indeed defiant, maintenance of all that has hitherto been considered the excess of ultramontaniam,—that at this transitionary epoch such evidence to the spirit of primitive Christianity should be brought forward with a completeness and fulness of illustration hitherto unattained, and this through means and under the influence of the Spiritual Power whose vital interests are most concerned, whose credit might be most fatally injured if conclusions hostile to its claims should result from this liberal unfolding of the documents of the past, *this* appears one of the combinations in which we see the guidance of an overruling and divine will in the religious life of the world. The language that speaks with silent eloquence in those dim subterranean labyrinths of late explored, and still continuing to be so, with indefatigable activity for the purpose of bringing to light and interpreting all they contain, has indeed been listened to more or less intelligently for ages, and has been more or less aptly explained by minds which its originality has impressed; but perhaps the day is yet to come, when more clear and solemn, and addressed to wider comprehension, it may attain its fullest force, may sound like a trumpet to awaken the sleeping and the dead. Such an appeal seems wanted amidst the religious decay, the indifferentism now diffused over Italy. Valuable as is the literature already at hand for the student of these monuments, much is still wanting to the object of bringing into relief their importance in reference to present realities and requirements. The interesting question is not merely whether certain local practices or popular teaching be, or be not, in accordance with the spirit of what these monuments attest to have

once had reality, but whether *all* Christian communities have not to learn much, to listen to every note of warning, and be admonished of many things “violently destroyed or silently gone out of mind” in and through these witnesses to the past? At a general view one is struck by the absence of system and pre-arrangement in this earliest phase of sacred art. It was a natural consequence of depression and persecution that the illustration of doctrine in artistic forms should be limited within a narrow sphere, almost exclusively referring to one Personality, the Divine Master, His miracles and Sacraments, or the more familiar types of that Personality from the Old Testament; but as we descend the stream of time the field expands; while it is still observable that, in such progress as becomes manifest, developement, not innovation, supervenes; and it is not the less to the person and office of the SAVIOUR that all ultimately tends, that types and symbols, as well as hope and faith, have constant reference.

An art-illustration of Christianity that altogether omits subjects so conspicuous, indeed obligatory, in the painting and sculpture for sacred walls at the present day, as the Annunciation, the Last Supper, the Crucifixion, the Entombment, the Resurrection, and Ascension; which assigns to S. Mary but a subordinate historic place in a few scenes from the Evangelic narrative, or as one of the many “Orantes,” in attitude of prayer with outspread arms, like the numerous other separate figures of the faithful (many, no doubt, intended for portraits of the dead) represented above tombs or on the surfaces of glass vessels,—such an illustration is indeed remote from the whole theory of the calling of art in the service of the sanctuary, as now conceived by Latin Catholicism; but when we observe this not less distinct proof how essentially the worship of the primitive Church was sacramental in scope, and ritual in character, prone to admit an opulent and poetic symbolism as the legitimate clothing of truth, to convey doctrine through the eloquence of imagery and solemnities rather than through human appeals; when we see that, in outward form at least, the worship of ultra-Protestantism is at present the *most* remote from that of ancient Catholicism in its pristine purity, must we not abandon the idea of using the aggregate evidence from catacombs for any sectarian purpose of attack or vindication? must we not rather acknowledge in it a lesson addressed, for warning or reproof, to all Churches, with presentment of a higher norm than any one can be said at this day to realize in living practice?

There is another leading feature that also strikes us in this monumental range: the thorough familiarity with the sacred books presupposed in those to whom it addresses itself. Both the Old and New Testaments are evidently understood to be the mental companions and habitual guides of the faithful who contemplated those simple—often rude—illustrations of their contents on the tufa-walls of the dim chapel or sepulchral corridor within catacombs; or, in bolder treatment, on the fronts of sculptured sarcophagi. And here we find perfect coincidence with the testimony to religious practice in ancient writers,—at the same time certainly a severe reproof against the all but universal, the unchecked and tacitly approved, ignorance of the Scriptures in which the Italian clergy allow the Italian laity at

this day to remain, *never* (that I am aware) recommending or suggesting the private study of the New Testament, whilst hitherto that authorized version with notes (indeed a beautiful, perhaps faultless, one) by the Archbishop Martini, is left, so to say, locked up from the possession of the people by the high price of the few editions, and in Rome, I believe, less circulated than anywhere else on this side of the Alps. How different the teaching and usages of old, when S. Jerome extolled the pious matron Paula for knowing the Scriptures *memoriter*, and counselled, for the attainment of perfection in the religious life, the habit of learning some portion of them by heart every day!<sup>1</sup> It can no more be doubted from the evidence in this antiquarian sphere than from that so abundant in patristic literature to the same effect, that the Eucharistic Rite was *the* leading act of worship, the mystic centre round which the faithful assembled for every occasion of their more solemn devotions, except those of evening hours or night vigils, in earlier ages, both before and after that of the first Christian Emperors. The congregational worship of old may be said to have had no existence severed from this sublime commemorative transaction and holiest of mysteries. Besides the constantly recurring symbolism, the studied choice of miracles for illustrations in obvious reference to that sacred Ordinance; besides the more familiar representation of the Multiplication of Loaves, the Changing of Water into Wine, the Agapæ, and the symbols of the fish laid beside, or else carrying, bread marked with a cross, another striking presentment of this subject has lately been found, in a picture (Catacombs of Cyriaca, below the extramural S. Lorenzo basilica) where the shower of manna is seen in thick descent, gathered in the folds of vestments by four Israelites, males and females; and I believe we may adopt the interpretation of Martigny (*Diction. des Antiq. Chrétiennes*,) that a fresco in the Callixtan catacombs, where a figure is seen standing above seven baskets filled with what resembles a small species of fruit rather than bread, should not be taken for the Multiplication of Loaves, but for Moses with the manna gathered in the wilderness; *another* figure near this, holding six cross-marked loaves in the folds of a mantle, being recognizable from its type as meant for the Redeemer; and on another wall-surface in the same chapel, a woman drawing water from a well being no doubt intended for the Samaritan, in allusion to that announcement of the Fountain of Life, not inaptly classed with the series of sacramental subjects for art-treatment.

Intelligible symbols designed to signify the union of Three Persons

<sup>1</sup> "Divinas Scripturas sæpius lege, imo nunquam de manibus tuis sacra lectio deponatur." (Ep. ad Nepotian. 7.) "Statue quot horis sanctam Scripturam ediscere debeas, quanto tempo legere, non ad laborem, sed ad delectationem et instructionem animæ." (Ep. ad Demetriad. 15.) "Nec licebat cuiquam sororum ignorare psalmos, et non de Scripturis sanctis quotidie aliquid discere." (Ep. ad Eustoch. 19.) Most frequently do we see in catacombs the intelligible scroll, sometimes several scrolls in a cistus, held in the hand or placed at the feet of the Apostles, or Master of Apostles; and where two scrolls are laid before a figure above a tomb, this may be considered to imply the orthodox acceptance by the deceased of both Old and New Testament. Small caskets, of gold or other metal, in which a portion of the Gospels, usually, as supposed; some pages from that of S. John, was enclosed to be worn round the neck, are well known among Christian antiques, and have been found in these subterranean tombs.



in the Godhead did not become common till the comparatively later periods of art; but not less than eight examples are given by De Rossi from the range of primitive, though not exclusively Roman, monuments, where that symbolism is at once recognised; and in seven of which the monogram of the Holy Name, X P, appears combined with the well-known triangle. But if the mystery of a Triune Deity was, for a long period, but rarely shadowed forth, as may indeed be well accounted for by the traditional reserve of dogmatic teaching and awe-struck modesty of earlier art, the testimony to belief in the absolute Divinity of the Redeemer is most luminous, indeed all-pervading in this sphere. Though the Divine Master is more frequently represented in historic action, or enthroned among Apostles, or standing on the mystic mount, from whose base issue four rivers, or symbolically as the Good Shepherd or the Lamb with a cross, there is one interesting exception to this treatment among the figures gilt on a glass cup, and referred to about the end of the fourth century, where He appears as a mysterious vision in the fulness of glory, with radiated head, and holding the globe of sovereignty, a large scroll (for the Gospels) placed upright in a cistus at His feet, while opposite stands a figure dressed in tunic and mantle, extending one arm towards, as if to point out the vision, interpreted by Padre Garrucci, who published this Christian antique in the "*Civiltà Cattolica*," as meant for Isaiah in the utterance of prophecy respecting the advent of the Light of the World. Among types, Moses is usually considered, and in primitive art often obviously intended, to prefigure S. Peter, to represent the office of headship over the Old in analogy with that of the Apostle over the New Covenant (unquestionably a leading idea in catacomb art, though modified by the numerous examples of *equal* honour and dignity ascribed in distinctest expression to S. Peter and S. Paul, as the joint founders and primates of the Church;) but there are instances in which the Lawgiver is evidently taken as the type of the Redeemer, where usually in sculptured reliefs we see at one extremity of the grouping the Raising of Lazarus effected by the touch of a wand on the head of the corpse placed upright in a mausoleum, and at the other, the striking of water from the rock, Moses in this act using the wand so as to indicate the idea embodied. In the sacrifice of Abraham this intent is sometimes still more apparent from resemblance in the type of the patriarch's figure to that recognizable as our LORD's in this art-treatment. And the ascent of Elijah in the fiery chariot, exemplified, I believe, in but one instance within this sphere (a relief at the Lateran Museum,) is undoubtedly introduced to prefigure the ascension, a subject deemed too awful for direct presentment by this art; the bestowal of the mantle upon Elisha, an episode conspicuous in the scene, being intended (conformably with a passage in S. Chrysostom, Hom. ii. in Ascens.) to signify the last solemn injunction to the Apostles, or the mysterious powers conferred upon them, by the Divine Master before He ascended. The symbol of the fish, and the initial letters comprised in the *ΙΧΘΥΣ*, are well known; in painting and chiselling, on the terra cotta lamp and funereal stone, that object appears more frequently than any other in the symbolic range within the catacombs; but less common, though found in many ex-



amples in tombs, is the same figure, a fish of bronze or glass, pierced at one end so as to be hung by a cord round the neck as a tessera, given to the neophyte at baptism, and worn for attestation of the privileges conferred through that sacrament. The egg, as symbol, both of the Resurrection and Regeneration, in which former meaning it has passed into the popular acceptance of so many countries, and in Italy is everywhere seen at Easter, at Rome displayed for sale dyed purple and set in a crown of pastry,—this also received its solemn sanction from the primitive Church, and used to be laid, in marble imitation, beside the dead; and another symbol, of more far-fetched meaning, the nut, was an object also placed in the grave, and taken to signify in its three substances the shell, the rind, and kernel, either the consummate virtues of the true Christian, or the Personality of the LORD composed of the reasonable soul, the flesh and bones—or the bitterness of His Passion, the benignity of the Divinity, and the wood of the cross. (See a curious passage to this effect in S. Augustine, *Serm. de temp. Dom. ant. Nativ.*, also S. Paulinus, *In Nat. ix. S. Felicis.*)

Though the symbolism of this art may sometimes seem fantastic and far-fetched, it never wants an element of the truly poetic, being ever the expression of the heavenly Love that seeks in all nature for the emblem or shadow of its Divine Object. Such does it appear especially in the multifarious forms chosen to signify the hopes of the immortal future, the reward of life's noblest victory; as the dove with the olive-branch in its beak, signifying the happy issue of a virtuous career; the same bird, or (though less frequent) the hare feeding on grapes, or the one or the other placed near the holy monogram (this latter usually within a disk) signifying the freed soul rejoicing in the presence of the SAVIOUR: the vase filled with flowers, or sometimes bread (in form like the Eucharistic) chiselled on the tombstone, as emblem of beatitude, alike with that agape-banquet, or love-feast, so often seen both painted and sculptured, whose ulterior meaning may be intended to comprise both the Eucharistic Sacrament and the joys of Paradise, the believer's supreme privileges in this world and the next; while we have again to consider the bird, either the dove or other species, confined in a cage, as emblem of the faithful under persecution, or of the righteous soul imprisoned in the body,—a subject seen in later mosaics as well as in catacomb art. Trees also, as well as flowers, are frequently brought within the mystic circle, especially the palm, the cypress, the vine, and sometimes the gourd; and when the last-named is placed beside the cypress, with a female—in many instances, S. Mary—standing in prayer between, the latter (emblem of incorruptibility and endurance, as the cypress was also considered to be by Paganism) represents the New Testament, whilst the gourd, of frail and transitory growth, stands for the Old, or the law given to perish. Though the persecuted Church is no doubt implied, perhaps always with deeper meaning, in such personification as Daniel in the lions' den, type also of the Resurrection (hence so frequently introduced,) the three Israelites in the furnace, and Susanna among the elders (a rarer subject,) the systematic exclusion of martyrdom, indeed of all death-scenes is most significant: the few exceptions sufficing only to prove the rule—as a martyrdom of S. Sebastian in small terra cotta

relief, found before the researches of the great explorer Bosio, and referred by critics, from evidence of style, to a date not more ancient than the sixth century; also (probably of the fourth century) the death of Isaiah, sawn asunder by two executioners, among the figures gilt on a glass cup, which Padre Garrucci first edited. What are we to understand in this scrupulous avoidance of suffering, of all that could fix attention on human merit, in the themes of sacred art, but the implied condemnation of every attempt to dispute the divine pre-eminence of *the Man of Sorrows* to religious regard?

It is true that allusion to the reverential feeling entertained for martyrs by the primitive Church, is found in monumental records and in tone accordant with the subdued feelings of tenderness and hope in regard to the dead also manifest in the same epigraphic range of antiquities—as, under date 483, the eulogium of a pious female, “*fidelis in Christo ejus mandata reservans martyrum obsequiis devota;*” and, with much stronger expression, but referable to much later date, (between 530 and 533,) as may account for the difference, (v. De Rossi, *Inscript. Christ.*) the following, found in the lately dis-interred basilica of S. Stephen, on the Latin Way, built under Pope Leo I., “*cœlestia munera carpis (gratias agamus) beato martyri qui vos suscepit (in pace.)*”<sup>1</sup>

The immense collection of Christian epigraphs edited and commented with so much learning by the above-named gentleman, first in the archæologic walk to which he devotes his talents, is not yet completed; but its first volume comprises no fewer than 1374 epigraphs, (besides several added in an appendix,) in the great majority from Roman catacombs, though in part from other places of sepulture and collections, public or private, in different Italian cities. In this series the first century is represented by but one, recognised by the indication of the Consulate of Vespasian, as of the year 71 in our era; the second century by two; the third by twenty-three inscriptions; while the age distinguished by De Rossi as the “*Constantinian,*” 310 to 360, supplies ninety-two; and for the short reign of the apostate Julian are twenty such records. Till the early years of the fifth century we continue to find many among those epigraphs undistinguished by symbol or phrase of religious import, and only known as Christian from the place of their deposit; though the holy monogram, often with A and Ω at the head of the chiselled lines, begins to appear and attain frequency from the middle of the fourth century. It is not till the fifth century that symbolism, so opulent before this period, as well in painting as in sculpture, becomes conspicuous on the tombstone; and henceforth we begin to see, more or less frequently as years advance, such emblems, touchingly appropriate in reference to the lost ones, as the dove or other birds beside the holy monogram, the palm or wreath, the vine, the lamb with a palm-branch in its mouth, the vase; and also two of much rarer occurrence, the phoenix with a nimbus to its head, and the dove crowned with a cross. In one singular example, a tombstone (date 400) is literally crowded with emblems round its epitaph: the usual monogram, a pair of scales, the fish, the candelabrum of seven lights, and Lazarus

<sup>1</sup> As restored by De Rossi; the words supplied between brackets.

in his sepulchre; the symbol that eventually becomes paramount above all others, the cross, appearing for the first time distinct and isolated at the end of an epitaph dated 438. The first instance of phraseology altogether foreign to that of Paganism, occurs in the year 217, "*Receptus ad Deum.*" How beautiful in its profound simplicity! And the first of that symbolism so much longer withheld from prominence, in 234, when the fish and anchor are seen together; the first example of the holy monogram with Greek letters, being of 291—proof how long that sign had become familiar to Christians before being seen emblazoned in gems on the purple of the labarum; though a rude approach to it, like the first two letters in the holy name, is indeed found earlier, date either 268 or 279, on the tombstone of a child, whose epitaph is fraught with religious meaning: "*In X D N (Christo Domino nostro) vivas inter sanctis Ihu,*" (for *JESU.*) Under date 331 occurs the monogram together with a palm branch, preceded by the words "*in signo,*" and of obvious significance, "*in the sign of CHRIST.*"

Testimonies to doctrines that have been assailed by notorious heresies are not numerous, save in respect to that central object of faith and trust, the Divinity of Him who for us became human; but we find one striking example of distinctly avowed faith in the Almighty Trinity in an epitaph, date 403, from the Station of the Swiss Prætorians, whose site was the Vatican: "*Quintilianus homo Dei, Confirmans Trinitatem, Amans Castitatem, Respuens Mundum.*" Many are the notices here supplied as to the hierarchic gradations of the clergy from the rank of bishop to that of lector; and we learn something also as to that discipline of celibacy, whose origin and progressive enforcement are much too complex questions to be here discussed. If, as I believe to be admitted on all hands, the obligation of the celibate state on the class of subdeacons alike with those higher in orders, was first enforced by S. Gregory, it is the more interesting to find at a period so near to that saintly pontiff as the end of the fifth and earlier years of the sixth century the proof that "*Levites*" (whether we are here to understand the diaconal or subdiaconal order) were still at liberty to choose that state which an apostle pronounces "*honourable to all;*" two perfectly clear testimonies in this sense being as follows, (the first found at S. Paul's on the Ostian Way, date 472:)

*"Levitæ conjunx Petronia forma pudoris  
His mea deponens sedibus ossa loco.  
Parcite vos lacrimis dulces cum conjugē natæ."*

The second, where, contrary to the style in the above, the living address the dead, instead of the dead consoling the survivor, dated 533:

*"Te Levita parens soboles conjunxque fidelis  
Te mixtis lachrimis luget amata domus."*

And with these simple records as to the social life of a married clergy we may compare the counsels of S. Ambrose (*De Officiis Minist. l. i. 248, 9*) to such deacons as were in wedlock; the restraints to which ministers of the altar so situated should submit themselves

being austere prescribed by that saint. The gradually-attained pre-eminence of the Roman see is traceable, though not in any striking distinctness, upon these monumental pages ; but such evidence as we find here serves to refute the uncharitable and utterly superficial theory that pride or human cunning were at all concerned in laying the foundations of Papal supremacy. Such base agencies have no power to create enduring and energetic realities ; and the impossibility of *not* recognizing a grand vocation for human and religious interests in the Papacy, of *not* seeing the cause of heaven on earth sustained by such men as S. Leo, S. Gregory, Innocent III., Gregory VII., Nicholas V., must be felt by all possessed of the more deepening gaze that perceives the genuine progress of Christianity under various influences and as promoted by diverse instrumentalities.

Among these epigraphs the date by the year of the Roman bishop begins to be used in the time of Liberius, and somewhat more commonly under his successor Damasus from 366 or 367 in this formula, "Sub Damaso Episcō ;" but it is evident that the same distinction was allowed to other prelates, and even those of the least important sees ; as, in one instance, "Pascasio epō," dated 397, which formula being on a tombstone found in Rome, De Rossi concludes, must refer to one of those long vanished bishoprics that clustered within the immediate environs of the capital—certainly not to the principal See itself, never occupied by either Pope or antipope of the name Pascasius. So late as the sixth century the high position of the Roman Pontiff was to that degree recognized and prescribed by legal authority that we need not be surprised to find its distinct announcement in the beautiful epitaph of Pope Boniface I. (m. 532 :)

" Sedis Apostolicæ primævis miles ab annis  
Post etiam toto Præsul in orbe sacer.

Quis te sancte Pater cum Christo nesciat esse  
Splendida quem tecum vita fuisse probat ?"

an inscription but four or five words of which are now left in its place in the S. Peter's crypt, but which is fortunately preserved entire, copied from the original, by Gruter and Mabillon.

No well-read person could question the antiquity of prayer for the dead, founded on Hebrew precedent, harmonious with the practice of almost all ancient religions, and adopted by the Church at a period when her apostolic system yet shone forth in pure resplendence ; and perhaps if the clergy had never accepted *payment* for such services, nor lowered an office of sublime charity to the vulgar business-level where things done stand in one score, emolument in another, no serious objection to this intercessory practice would have arisen or been justified. But too apparent is it that excessive confidence in its efficacy, and reliance on the benefit obtainable through the Requiem Masses, have proved a source of scandalous abuse and degrading superstition, giving occasion for temptation to that avarice, which contributed to fill to overflowing the cup of provocations against reason, justly vindicated, in this respect at least, by Luther. After looking over the 1374 epitaphs in De Rossi's compilation, I must own

that I fail to find any example of prayer referring to the state of the dead in the invisible life, in this whole series. Wherever the customary formula "in pace" is allied with a verb, and that verb is not (as indeed is the case in several examples) mutilated at the end, the sense is not *optative*, but such as to imply the past or assert the future; the past being the tense of the verb in the great majority, the indicative the mood in all instances; with obvious allusion to the religious calm of the believer's life or blessed serenity of his death: as conveyed in the following, where the elsewhere isolated formula is explained by the context: "In pace qui vixit"—"in pace recessit"—"dormit, requievit, in pace"—"hic jacet, requiescit, in pace"—"in pace vixit"—"depositus, dif(functus) in pace"—"dormit in pace," and in one curious example of corrupt Latinity, "in somno palcis." In regard, however, to such controverted questions as Prayer for the Dead and Invocation of Saints, it would be disingenuous to pass over the other set of evidences from the same monumental range, which certainly show us the nucleus, or originating sentiment, out of which those observances rose into their august solemnity. From the epigraphic series might be culled some of striking import, not supplied by De Rossi in the first volume of his great work, but edited by Baldetti, or Muratori, and lately reproduced in the valuable Dictionnaire of Martigny: "In orationibus tuis roges pro nobis qui scimus te in (followed by monogram for 'Christo') vivas in Deo et roga, pete pro filiis tuis, pete et roga pro fratres et soboles tuos (*sic*);" also the following, that remarkably combines both the religious ideas in question: "Domina Bassilia commendamus tibi Crescentinus et Micina filia nostra Crescens que vixit men. x et dies," (Lateran Museum,)—the touching invocation to a saint Bassilia, from a father and mother on behalf of their lost infant. Other important testimony to the idea and feeling in regard to the dead, is that which attests the general belief that all those for whom there was reason to entertain hope had passed immediately into a glorious beatitude; and whatever may be urged in justification of the doctrine of Purgatory, soothing, and accordant with attributes of Divine mercy as belief in such expiatorial state may be, this voice from the primitive Church should not the less excite our reverential attention by its calm utterance respecting such solemn interests. A few, out of many examples to the purpose, are as follows: "Dum casta Afrodita fecit ad astra viam.—Christi modo gaudet in aula.—Restitit hæc mundo semper cœlestia quærens (to a female of twenty-one years, date 381)—Tuus spiritus a carne recedens est sociatus sanctis pro meritis.—Corporeos rumpens nexus qui gaudet in astris.—Cujus spiritus in luce Domini receptus est;" also the metrical epitaph to a wife and mother, aged thirty-eight, of date 392:

"Non tamen hæc tristes habitat post limina sedes  
Proxima sed Christo sidera celsa tenet."

And to this series I may add one that derives interest from connection with the most beautiful specimen of early Christian sculpture extant, on the sarcophagus (in the Vatican crypt) of Junius Bassus, Prefect of Rome, who died a neophyte, at the age of forty-two, A.D. 359, "Neofitus iit ad Deum viii. Kal. Sept."

Generally we find a character of modest reserve, spontaneous and simple utterance, in these Christian epitaphs. Before the phrase "in pace" becomes an established formula, and indeed after its common adoption, no other expression—scarcely can we say, any style—marks out the composition; and but for the chiselled symbol, many tombstones from catacombs might have answered for the Pagan dead. What is distinguishingly Christian appears indeed in tributes to virtue or piety, where we at once recognize an informing principle foreign to all that speaks in heathen panegyric, e.g.: "In simplicitate vixit; amicus pauperum, innocentium misericors; spectabilis et penitens." And there is touching significance in the use of the terms "natus" applied to the day of baptism; of "puer" often referring to persons of quite mature age, to imply youthfulness in the life of faith. Names also gradually indicate the novel direction of thought or belief—as those met with in the fourth century: Adeodatus, Redemptus, Decentia. "Maria," following that of Livia, occurs first in the year 381; and again do we find "Maria" twice between 536—538; but remembering how that sweet name has since most naturally in Christian preference been given at this day, in many countries, to males as well as females, must we not here perceive a tacit dissent, conveyed in such comparative neglect by the faithful of old, from those absorbing devotional regards *now* encouraged towards her the most blessed of women that ever bore that, or any name upon earth!

It would perhaps be scarcely possible for any mind so to cast aside bias and prepossession as to form for itself the ideal of a Christian Church founded exclusively upon the dim records from the past that meet us in Rome's catacombs. But I believe the impartial and earnestly adopted conviction would not fail to admit that in the worship of such a Church all should revolve round a mystic centre of sacramental ordinances, to which all teaching and ceremonial should be secondary and auxiliary; that in her discipline should be combined the hierarchic with the democratic, apostolic authority with apostolic equality among the rulers of *this* Israel, popular election with universal deference to sacred dignities; that her ritual should be such as to correspond thoroughly to the demands of our æsthetic nature, to admit all the beautiful that serves as an index or foreshadowing of the True, a noble presentment to the eye as well as appeal to the heart and mind; and that her doctrine, so worthily embodied in her rites, should, above all, direct religious regards to our one Mediator and perfect Intercessor, without rejecting the idea of prayer from saints in that invisible world where we have no authority for direct address to them in our supplications,—should especially centre all hope as well as faith in the incense that ascends therefrom upon Him, the Way, the Truth, and the Life, our absolute dependence upon Whom seems the great leading lesson conveyed by this aggregate of Christian Monuments.

C. J. H.

17, *Borgo S. Apostoli*,  
Florence, July 6th.



## M. REICHENSBERGER ON ART.

(Concluded from p. 161.)

THAT Art is an affair of ARTISTS, many persons probably will think so self-evident, that they will wonder at seeing the commencement of another special discussion upon this thesis. But it will be directed, not to the *whether*, but the *how*.

Art has fallen, because artists have too much lost sight of the source and the aim of all art, as well as of the internal connexion of its various branches. As to its ideal, that can, since the birth of CHRIST, be nothing else than the Christian ideal. Whatever renounces the Cross, falls a prey to negation and death,—to a death without a resurrection. I do not at all mean that every production of art should bear on itself the character of asceticism or transfiguration, or that it should, in a direct manner, incite us to prayer. That should certainly be the case, where Art has to serve a liturgical purpose; but outside of the temple-walls there still remains an immeasurable territory, on which she can range in all freedom, subject to the one condition of not serving Falsehood. In order just to point out the meaning of this condition, I may refer to those who, after the manner of certain modern architects of history, misuse their talent to exhibit in colours historical falsehoods, as well as to the whole tribe of God-estranged artists, devotees of Power and Material, who, on principle, turn away from eternal Truth, to serve sense or the passions. Art that breathes such a malaria must necessarily become stunted. Meanwhile, in spite of many sad appearances in the Art-exhibitions and in the shop-windows, it cannot, thank God, be said as yet that the positively dissolute *genre* plays a leading part in Germany, because at present the mawkish strongly disputes the rank with it. How seldom now-a-days do we meet with such pictures, thoroughly sound, technically finished, and at the same time often highly poetical in their kind, as those, for example, with which the Masters of the Low Countries refreshed many generations! Where, in spite of the boasting of modern realism, do we meet with a portrait executed altogether in a masterly way? On an average nothing but stale commonplaces and dull reminiscences display themselves in the exhibitions; so that, when it comes to the raffle, the directors of the Union are often much perplexed how to apply the money standing at their disposal, although in winning prizes the small talents are wont not to remain behind the greater. This comes, as I have before said, from artists mistaking, for the most part, the essence and the vocation of art. He who misconceives the ideas which rule over and in Nature, will in consequence also fail to understand Nature herself, and will fall into lifeless imitation.

Not a small part of the blame, however, falls upon the prevailing method of instruction, which almost seems invented for the purpose of fettering the aspirations of genius, and of producing only mediocrities in the greatest possible number. This also is a subject which I have already discussed at length elsewhere (*“Eine kurze Rede und eine lange Vorrede über Kunst,”* p. 51 and foll.;) therefore I shall



here make only a few passing remarks concerning it. During the flourishing period of art, every scholar sought to educate himself for a master under the guidance of some practical artist corresponding to his special talent. In these days, on the contrary, the disciples of art are taught according to an official scheme by means of Professors, of whom each one naturally takes his own line only, which in some instances he never works practically. It follows of course that technical traditions, which are an essential foundation of all art-practice, are out of the question here. In this way painters, engravers, &c., spring up by dozens, and they for their part naturally make all possible speed to bring their wares by dozens into the art-market. As oil-paintings are usually most attractive there, everything throws itself into this department, and overproduction is the consequence. How great would be the gain, if individuals, according to the diversity of their talents, would apply themselves to decorative, to glass or wall painting,—if the less-gifted would remain simple assistants to able masters,—if in general a naturally varied membership and division of labour could again be established! Thus only would it again become possible to respond to the art-requirements of the lower ranks of the people in a proportionate and, at the same time, inexpensive way,—to make art truly popular.

But, before everything, ARCHITECTURE must again be placed in the rank which belongs to her. The greatest hindrance in this respect is occasioned by—the architects, and for this reason, that the fundamental condition of this re-awakening of their art demands that the interrupted work of the mediæval building-sheds should be resumed, and that the very difficult Gothic style should be made their own. Not till this has been done will the art of building again mount to the height from which she so long maintained her supremacy over the other arts. Whatever reasons may be urged in favour of it, they are slighted, or summarily rejected as resting upon “delusion, pedantry, exclusiveness,” &c., usually with an accompanying reference to “ultramontane tendencies,” which is considered quite sufficient to knock the bottom out of the vessel, although it is not the Gothic style, but its worst enemy, the Renaissance, that came from the other side of the Alps. But we sometimes hear real Ultramontanes find fault with “Gothic onesidedness,” and recommend us to allow currency to all forms in which the beautiful has ever shone forth, to rate every period of art according to its inward truth, not to elevate Christian art at the expense of the antique, in short, to pay homage to Eclecticism. However plausible these recommendations may sound, they can only have a baneful effect on the *practice* of art. It is easy to hold by them, when one has an Illustrated History of Architecture lying on the table before him, but not when it is a question of carrying out actual architectural works. For this we require workmen who have thoroughly mastered the production of form, and they can only be trained to it under the government of a definite law of style. The stonemason, for example, who has to be always jumping from one style to another, gives you bad work for much money. If anyone doubts this, he need only inquire about the experience which has been gained, for instance, in the Cologne cathedral building-sheds. So also the task of the prac-

tical architect is one quite different from that of a professor of the liberal arts, who, surrounded with his books, can no doubt quite conveniently suck the honey out of all possible styles. I am acquainted with a considerable number of practical Gothicists, and can assure my readers that they all know how to appreciate the palace of Karnak, the Parthenon, the Coliseum, the cathedrals of Spire and Worms, the Alhambra and Heidelberg castle, quite as well, at least, as those advocates of manysidedness; but what these latter do *not* know, or do not consider, is that it is difficult enough for a thoroughly skilled architect to be a perfect master even of one style, but especially of the Gothic, with its organism as strictly regular as it is complex. He who knows nothing about development of forms, and holds everything for Gothic in which pointed arches and finials occur; or who finds the sum total of the Romanic style in semicircular arches, and that of the Moorish in horseshoe arches, can indeed easily ride on all saddles, and build at the same time in the Chinese, Greek, and all intermediate fashions. Just from this source, however, comes the present unhappy condition of our architecture, that nothing good is accomplished in any style, that people do not recognise the deep meaning of Goethe's saying, *Cacatum non est pictum*, which fully applies also to the province of architecture. In Berlin they think they construct Gothic oriels, when they stick out a gabled box on two iron bars, which, having been wrapped round with straw and clay, are put into a casing of terra cotta. In Munich the academicians erect Florentine rock-palaces in compo, with windows ten feet and doors twenty feet high, through which one constantly perceives the entresols, which are parcelled out into as many cabins as possible, in order that the barrack-let-on-hire may return the greatest possible per centage to the speculator concerned in it. The requisite ornamentation is cast in Paris-plaster, zinc, or iron, and stuck or nailed on according to the material, and finally the whole is brought to an harmonious appearance by means of lime-wash or perhaps oil-paint. I know that the architects think they can excuse all this by the plea of want of means; but is any one *obliged* to seem richer and of higher rank than he really is? Poverty does not disgrace a man, but lying does; and architecture is by degrees become an habitual liar. That we are come to this, is the fault chiefly of that eclectic jumble of styles, the whole virtue of which consists in a continual interchange of swelling phrases without any heart. Only through the principle of UNITY, through recognizing and obeying a fixed law, can this carnivalistic anarchy be gradually brought to an end. As to the law of Gothic architecture in particular, not only does it not exclude development, but it imperatively and perpetually demands new combinations; and in general, as much individual character as possible. The one important thing is to observe FIRST PRINCIPLES: let us build as the masters of the Middle Ages would build, "nach Zirkels Kunst und Gerechtigkeit,"<sup>1</sup> if they lived among us! They certainly would not take it into their heads to reject any *real* acquisition of the last three hundred years; and every such acquisition can be fitted into the Gothic constructional system as well as into any.

But is it possible to swim against the stream in this way? Yes,

<sup>1</sup> "According to the circle's art and just principle."

not only is it possible, but also not a few of the swimmers have already reached the goal, or have made the best part of their way towards it.

In no other country, perhaps, was the dominion of official architects more ossified, or pseudo-classicism more deeply rooted, than in Austria; and yet there we see our national style breaking through again mightily. It is universally known how the architect, Frederick Schmidt, who went forth from the Cologne cathedral building-sheds, has replaced by a correct stone spire the iron one, which, in the spirit of modern progress-handywork, had been set a-cock on the tower of S. Stephen's, and threatened to come down again, and how the cathedral is, through him, undergoing a complete restoration. But the activity which Schmidt is developing, as the leader of the association which exists under the title of "The Vienna Building-Shed," though less talked of, is of much more extensive import. To judge from its working up to this time, a building-shed, in the true, old sense of the word, is really blooming here. Its efforts are directed, above all, to living deeds,—to doing what can be done. Instead of travelling in foreign parts, Schmidt's pupils traverse their native country, and bring back from their excursions commissions, the simply solid and thoroughly sound treatment of which shows that the object kept in view is not to produce pretty forms only, but something that shall serve its purpose. In the same spirit Vincent Statz is working at Cologne, according to whose designs hundreds of Gothic buildings have already sprung up, and a fine cathedral is now rising at Linz on the Danube. So also worked George Ungewitter, whose activity, as unwearied as it was successful, has, alas, been terminated by death; but he still lives in his able pupils, such as Wiethase, Lotz, Lange, Schneider and others. Without intending to furnish even an approximately complete catalogue of Gothic architects of already-established reputation, I may also mention the names of Kranner, Essenwein, Ferstel, Hase in Hanover, Cuypers at Roermond, the two Langes at Marburg and Breslau, beside whom stand the active masters at the cathedrals of Cologne, Xanten, Ratisbon, Ulm, Osnabrück, Halberstadt, Paderborn, &c. This will be quite enough to show how, not only in England and France, but also in our own fatherland, Gothic art, which had remained torpid for centuries, has awakened to new life, and that nought but courageous perseverance is needed, to make it again prevail.

It is also of special importance in the concern of monumental art, that the HANDICRAFTS which belong to its province should again, through the recognition of their calling and of their true interests, win "the golden floor." Formerly a chief supporter of art, the class of handicraftsmen is seriously in danger of sinking into a mere appendage of the manufacturing interest, a subordinate power in its machinery. The competition for cheapness necessarily leads to their ruin; and that can be averted only by the demand for works of art again becoming general: at any rate this movement would weigh powerfully in favour of handicraft; because only the hand guided by intelligence, not the blind machine, is in a position to create anything truly artistic. A conclusive experiment has already been made in this matter also. Under ecclesiastical influence, principally, single

handicraft masters have now in several places renounced routine, and gone to school again with the men of old time. Through determined study of good patterns, and through the guidance of approved connoisseurs of mediæval work, in combination with persevering industry, a considerable number of gold, brass, and iron smiths, joiners, &c., have made such progress in the direction of art, that their works can sometimes be scarcely distinguished from mediæval.<sup>1</sup> Although they naturally require to be paid in proportion to their pains, I know that they never have to complain of want of orders, but on the contrary, of want of serviceable workmen. How high stonemason's work has again been elevated through the re-adoption of the mediæval style, is known to everybody: and it would be very advisable to establish, beside every principal stonemason's shed, a studio for sculptors' work. They would mutually assist one another, and render sculpture again as general and popular as it was in the centuries during which a cathedral could not be thought of without (so to speak) a population of statues, and, in general, sculpture had always the last word to say in the case of any monumental building. Together with the stonemason's craft, glass-painting, which is quite indispensable in Gothic architecture, has likewise raised itself from decay, and even ordinary glazier's work has thereby received an impulse to a kind of artistic activity. The performances of a De Bethune in Ghent, F. Baudri in Cologne, Peter Becker in Frankfort, Klein in Vienna, and of others, give ground for the hope that, with respect to style also, the right feeling which has already long prevailed in England is taking root among us, that we are renouncing that fatal naturalism in particular, as well as every kind of bad work. The elevation also which artistic weaving and embroidery have gained through the return to mediæval taste, first and chiefly by means of religious Sisterhoods, deserves a special mention. As far as I know, with respect to the last-named department the ground was first broken by the Order of the poor Child Jesus at Aix-la-Chapelle; while artistic weaving according to correct patterns owes its re-animation to Dr. Bock, Canon [of the cathedral there,] who has been unweariedly active, in the widest extent, with regard to the matter in question. It is to be hoped that the monasteries which are beginning to flourish again in the spirit of the great founders of religious orders, may ever be mindful also of that great mission in pursuance of which, after the fall of the old world, in the midst of the most horrible desolation, within their walls the arts found again their earliest nurseries.<sup>2</sup> The monastery forms to some extent an island, from which the waves of worldly life recoil. In such a place therefore, especially, that style of art which ever looks to the highest ideal, which is illuminated by purity of soul and characterized by true freshness, which even our most *blasés* æsthetic exquisites feel compelled to admire and reverence, can again flourish. According to

<sup>1</sup> It is very cheering that the Council of the Nuremberg Germanic Museum has resolved to assist art-handicraft by photographs of mediæval utensils in its collection. By these means the comparison of former times with the present is rendered much easier to every one.

<sup>2</sup> With respect to this subject, I must refer to the magnificent work of Count Montalembert, *Les Moines d'Occident*: also to his Essay, *L'Art et les Moines* in the *Mélanges d'Art et de Littérature*. Paris, 1861. P. 341, and foll.

present circumstances, the practice of ecclesiastical painting and of the so-called small arts will in particular be their task: even their complete regeneration would not be able to set on foot operations on a large and extended scale, so long as the heart of the complete art-organism, namely architecture, the nurture of which is principally incumbent on the laity, continues unhealthy.

No doubt many a one will think the foregoing representation of the condition of art in these days too gloomy, or too severe. My view, however, is unhappily far from being isolated. Instead of many weighty quotations which I could bring to support me, a single one out of one of the last numbers of the *Paris Correspondant* (vol. xxviii. p. 571,) may find a place here, which organ of the most honoured notables of France will certainly not be accused, by any one who knows it, of blind partisanship for the middle ages, least of all for Gothic architecture. It is there said, curtly enough, "*Ce n'est plus un secret pour personne, que les arts sont dans une atonie et un marasme qui nécessitent une nouvelle renaissance*"—or, in our mother-tongue, "It is no longer a secret to any one, that the arts are in a state of languor and atrophy which makes a new birth indispensable for them." Now this new birth, I repeat it, cannot be brought to pass through "modern science,"<sup>1</sup> just because that is labouring under a similar infirmity, derived from the same source. Like most other "burning questions" of the present time, the so-called social question included, so also the question of the regeneration of art can only be brought to a satisfactory solution on the basis of Christianity, through living DEEDS done in the spirit of self-devotion. Fixed and clearly understood principles, a steady will, mental fire and inspiration, are wanted for this. A thing to be withstood, not less than the false systems and tendencies, perhaps above everything else, is the indolence of the great mass of "well-meaning people," who, with their hands in their pockets, submit quietly to everything, shrinking from every discharge of duty that is not forced upon them by the utmost necessity. And now I conclude with the wish, that, as in general, so also in the domain of æsthetics, very many persons may henceforward, with self-sacrifice and energy, enter the lists for the true and genuine, and work with the aim of again making art, in the right sense, every man's affair.

---

## ALL SAINTS' CHURCH, MONKLAND, HEREFORDSHIRE.

WE briefly noticed in our last number the restoration of this little village church, and two excellent photographs of the interior, by Mr. W. H. Warner of Ross, which had been sent us. We are now enabled, by the kindness of Sir Henry Baker, to present our readers

<sup>1</sup> Though the German word *Wissenschaft*, in such a connexion, can only be translated *science*, it appears to have a more extensive meaning than the English word generally bears.—TRANS.







with one of the photographs, and take the opportunity of adding a more detailed account of what has been done.

The old church consisted, we are informed by Mr. Street, before its restoration was commenced, of a western tower, nave, chancel, and vestry. Of these the chancel was a poor, modern erection, having been built some thirty-five years ago, and the vestry was a more recent and slight addition. The nave was more interesting. It retained in each side two original Romanesque windows, which were placed high up in the walls (about eleven feet from the floor,) and were mere slits, six inches wide and three feet in height. Their position proved that the whole of the nave walls were Romanesque; but they were the only architectural features which remained of the original fabric. Subsequently other windows were inserted, two of two lights in the south wall, and one of two lights in the north. The dimensions of the nave were only 48 ft. by 17 ft. 6 in., so that the lighting of the building was sufficient, and (the new windows having been inserted at a much lower level than those originally built with the wall,) extremely picturesque in the way of light and shade. This will be seen well on reference to our illustration, and the effect is one which is very suggestive, because it is too rarely that in new buildings any attempt is made to manage with skill any such very effective disposition of the openings. The south-western and north-western windows were close to the entrance to the chancel, and the existence of a piscina in the sill of the former showed that there had once been an altar against the chancel screen. The tracery of these inserted windows is peculiar. One of them has two lights, with a quatrefoil above, and an enclosing label which takes a trefoil outline. The other, of somewhat similar tracery, has a simply arched enclosing label; both were rude and irregular in their workmanship, and evidently executed by mere country masons; and their happy position in the walls is a good instance of the unconscious skill which these simple mediæval workmen so constantly displayed. The date of these inserted windows was probably circa A.D. 1270; the original walls dating from about A.D. 1100. Here it should be mentioned that the Norman work was almost all executed in calcareous tufa. Rough and rude as this material is, it has been as far as possible retained (as the photograph will show) in the rebuilding. It is very rarely that this material is to be found in any English buildings, and it was specially important, therefore, that it should not be condemned here on account of its roughness. The old roof existed on the nave. It appeared to be of about the same date as the inserted windows, and had pointed arched braces framed to every pair of rafters throughout its length.

At the west end of the old Romanesque nave a steeple was built circa A.D. 1220. This is a most admirable example of good design and extreme simplicity. It is 21 ft. 6 in. square outside, and only 41 ft. high to the top of the walls, rising 6 ft. only above the ridge of the nave roof. It has buttresses at the angles, with bold weatherings, and simple lancet belfry windows of one light on each face. A good corbel-table, with moulded corbels under a chamfered course, forms the cornice. Here the masonry is admirable, and the stonework, never

having been touched with whitewash, nor with the equally defiling hand of the "pointing" mason, had obtained the most lovely colour of which lichen and stone are capable. The tower was surmounted by a great boarded framework, which had some of the elements of the picturesque, but more of the ugly, and which was clearly not antique.

The old doorways had disappeared, no trace remaining of any on the north side, whilst that on the south was an insertion of late thirteenth century date, with a timber porch, probably of the same age, but very much decayed.

The font—a rude cylinder—is probably coeval with the original foundation of the church.

It may be assumed that the Romanesque church consisted of a nave and chancel only, and that the western tower was an addition to the length of the fabric.

Such was the account of the old church given by Mr. Street; and its appearance when he was called in to restore it was certainly hopeless enough. A new chancel was a necessity, as there was nothing old remaining, and the existing chancel was some four or five feet shorter than the old one, as was proved, not only by the testimony of some of the parishioners, but by the remains of the original foundations which were discovered by excavation. There was no chancel-arch. The nave-roof was decayed, and had pushed the walls so much out of the perpendicular, that, in spite of a huge buttress which had been built against one of them, they were quite unsafe. Then the masonry of the nave walls was so rough, and the cut stone so rude, that most men would have proposed to build an entirely new church. But what has actually been done proves clearly that it is possible to rebuild, in so conservative a fashion as to lose few, if any, of the links that bind us to the past. Here in the rebuilt church we have solid new walls, but every wrought stone put back in its old place, and the old roof repaired, made good, and again presenting exactly its old appearance. In pulling down the modern chancel walls, the remains of a good two-light window, of early fourteenth century character, were found built up in the walls: these have been carefully copied, and inserted in the new south wall. The new chancel-arch and the eastern window of three lights, as well as the low stone screen by which the chancel is divided from the nave, are built of local stone, and blend admirably, both in design and colouring, with the old work. The eastern window has been filled with stained glass by Hardman, and is one of his most successful efforts; representing in the centre our Lord in glory, with the saints "harping with their harps" on either side, and a very happy group of earthly singers singing from a book on the bough of a tree, with shepherds piping, &c., below, and above angels with different instruments of music. The whole design and tone of colouring is good, and accords, not only with the dedication of the church, but with the objects of the compilers of "Hymns Ancient and Modern," by whom it was given. Below the window is a very effective reredos, which has in the centre a Crucifix sculptured in alabaster, under a canopy of Purbeck marble, and on either side two figures—the B. V. Mary and "the other Mary" on the north, and S. John and

S. Mary Magdalene on the south. The ground is Salviati's mosaic. On either side of the reredos the east wall is lined with stone, filled in with geometrical patterns incised in coloured cement. The altar, raised on three steps, is of cedar with oak tracery and walnut panels, with an ebony cornice below the old oak mensa which has been retained. There are sedilia and a double piscina (one half being used as a credence table) in the south wall, with simple bold moulding. The pavements are all of Godwin's tiles. The roof of the chancel is boarded and panelled, and covered with painted decorations, executed, from Mr. Street's designs, by Harland and Fisher. At the north side of the chancel the vestry has been lengthened, so as to afford space for an organ as well as for the choir and clergy; and an arch opened in the wall, which the organ front fills, just over and behind the stalls. The organist sits in the vestry and at the west end of the organ, and has immediate communication with the choir by means of shutters which open at the side—a very convenient arrangement where (as is so often the case in the country) the organist must be a woman. The organ was designed by Sir Frederick Ouseley, and was built by Mr. Walker, and is even now, (without the stops for which spare slides have been prepared,) a particularly effective and sweet instrument. It consists of two manuals and independent pedal organ.

The compass of the great organ is C C to G in alto.

Stop No 1.	Open Diapason, front pipes, spotted metal, 56 pipes, 8 ft.
„ 2.	Dulciana, front pipes, spotted metal . . 56 „ 8 ft.
„ 3.	Stopped Diap., metal to Fid. G, bass wood, 56 „ 8 ft. tone.
„ 4.	Principal . . . . . 56 „ 4 ft.
„ 5.	Flute, wood, open . . . . . 56 „ 4 ft.
„ 6.	Fifteenth . . . . . 56 „ 2 ft.
„ 7.	Mixture, three ranks, 168 pipes.

Stops 8, 9, and 10 are spare slides, for Twelfth, &c.

The compass of the swell organ is tenor C to G in alto, 44 notes; but wind chest is made an octave higher, with the additional pipes in each stop to complete octave coupler (56 notes.) The lowest octave of keys to C C is carried down from second octave of pedal bourdon, doubly grooved.

Stop 11. Stopped Diapason, 44 pipes, 8 ft. tone.

„ 12.	Gemshorn . . 44 „ 4 ft. „
„ 13.	Cornopean . . 44 „ 8 ft. „

Stops 14, 15, and 16 are spare slides.

The pedal organ comprises C C C to F tenor.

Stop 17. Bourdon (large scale,) 30 pipes, 16 ft. tone.—Couplers: Swell to Great—Swell to Octave super—Great to Pedals. Three composition pedals—1st, Dulciana and Stopped Diapason; 2nd, ditto, and up to Principal; 3rd, Full Power.

The chancel stalls and desks for boys are of oak; the latter supported on iron standards.

In the nave the fittings consist of simple moveable oak benches, litany-

desk, lettern, and pulpit. The lettern is perhaps rather commonplace, but the pulpit is singularly good. It is of oak, with tracery panels of walnut, with statues of the four Latin Doctors at the angles, and a richly-carved cornice. Both it and the reredos were executed by Mr. Earp. A centre corona, which is seen in the photograph, has since been very wisely removed to the tower, and two more hanging coronas added in the chancel, the lines of light at the sides being very effective.

The old south porch has been carefully restored and repaired, and, the wooden belfry having been removed, a timber-framed spire, covered with oak shingle, (not an uncommon feature in Herefordshire,) has been erected in its place. The restoration is now complete (if we except a lych-gate which we hope to see added soon;) and, in place of a building in which, owing to modern alterations and to decay of the fabric, there was little that was pleasant to the eye, the vicar and his flock may be congratulated on having one which is not only pleasant to see, but which is in every respect such as it was some hundreds of years ago. Not a single old feature has been destroyed or altered: the necessary rebuilding has been so faithfully and carefully done, that few persons would think it had ever been done at all. Nor is there any attempt to deceive in this: it was simply an attempt to do all that was necessary without any unnecessary alterations. So old stones, which some people might condemn, have been built up again in their old places with advantage in every way; and Mr. Street has done, in his very best style, a work which may be taken as a fair protest against that far too fashionable mode of restoration, which begins by condemning every stone which is rough or uneven, or just a little damaged or decayed, and ends by giving us, not restorations of anything which has existed before, but spick and span new buildings, of no architectural or archæological value.

We ought to add that the organ was Sir Henry Baker's gift to the church, and that the whole expense of the chancel was defrayed by him chiefly with money derived from the publication of "Hymns Ancient and Modern." The parishioners voted in vestry a considerable sum for the nave, which has been, or is to be, supplemented by gifts from friends and neighbours.

---

### STANHOPE CHURCH, DURHAM.

We have pleasure in giving increased publicity to the following excellent memorial of the Architectural and Archæological Society of Durham and Northumberland in behalf of Stanhope church, Durham, which is threatened with restoration and alteration.

"In consequence of information, laid before certain members of the Architectural and Archæological Society of Durham and Northumberland, to the effect that it was contemplated to make such alterations in the ancient parish church of Stanhope as would materially interfere with its character and integrity, a special meeting of the Society was summoned to be held at

Stanhope on Thursday, the 12th of July, to examine, in the first place, into the past history and present condition of the fabric, and then to take such steps for its preservation as should seem best and most effectual.

"It was found to be one of the most perfect and interesting of the ecclesiastical structures of the Middle Ages remaining in the county; in one respect indeed unique, being the only one of the whole number which has retained intact its ancient high-pitched leaded roof.

"A careful survey brought the not very readily deciphered architectural history of the building to light, and unfolded the story of its gradually progressive growth and development into the form in which we see it.

"From its own internal evidence then, it would appear that the church consisted originally of a chancel and nave, of nearly equal length; the latter without aisles, and having its western gable surmounted by an open bell-cot. The date of this, the first church of which there are any visible remains, may be fixed at about 1200.

"Very shortly after its completion we find evidence of extensive alterations and enlargements having taken place. The south aisle and the tower, differing not the least in point of style from the still existing original portion of the chancel, were, as the north-west and the south-east angles of the nave distinctly prove, then added on to the original structure. Their date cannot well be placed later than about 1210. The north aisle with its arcade, considerably slighter in proportion than that to the south, though following its general design, seems a little though but a few years later, and may be dated about 1225. The chantry chapel of S. Mary, which is in effect only a continuation of this north aisle eastwards, has every appearance of having been built at the same period.

"Thus by degrees, did the church come to assume its present proportions; not so, however, its present aspect. The small windows first erected were found, as we can readily imagine from such of them as are left, very insufficient for the adequate lighting of the church. About 1310—1315 therefore the small south windows of the south aisle were taken out and replaced by the larger ones now found there. Those of the chancel shared a like fate, two of their number however, or rather one and part of another, remain built up in the south wall, and show us clearly what the primitive arrangement was. A new east window, of similar design to those inserted in the chancel, was also at the same time placed in the eastern wall of the chantry; it is now found occupying an analogous position in the vestry, which has been added to the east of the chantry chapel in quite modern times. These, so far as we can see, completed the series of alterations undertaken during the Middle Ages.

"In the 17th century the ancient fittings of the church and chancel appear to have been wholly destroyed or removed by Mr. Featherstonhaugh, and the present quaint, but somewhat rude and cumbrous, pews of the one and the screen and stall work of the other belong altogether to that period, being erected at the cost of the same gentleman, who was ordered by Bishop Cosin, in 1665, to replace them. To the last century may be referred the severe mutilation which the external wall of the north aisle has sustained by the profuse insertion of windows of a domestic character, contrived to light a gallery. The under-drawing, by a flat white-washed ceiling, of the fine old open roof of the central nave has added to the mischief; and for a time deprived this very valuable and stately village church of its proper effect and beauty.

"Though plain, the whole of the architectural details of Stanhope church is good, and very characteristic of its various periods, while its general proportions are peculiarly fine and striking.

"At the present moment this church has a special interest and value. It is, happily for itself, the rector, and parishioners, one of the very few ancient churches in the county of Durham, which have not been essentially ruined by ill-advised and mischievous restoration.

“To those more immediately concerned, therefore, and to all who have any real feeling and regard for the ancient monuments and landmarks of the diocese, it becomes a matter of the highest moment that any such alterations in the fabric, as change of time and circumstances may render imperatively necessary, should be carried out with the utmost caution and in the most careful and reverently conservative spirit, so as to interfere in the least possible degree either with the details or design of the church as it at present stands.

“An ancient feature, it should be remembered, once mutilated or destroyed cannot by any amount of after regret or effort be reproduced—once gone it is gone for ever. And it is to the practical ignoring of this seemingly trite and self-evident truth that the present deplorable state of ruin and devastation, of all that was most precious in the many restored churches of the diocese, is to be attributed. Those to whose care they have been temporarily committed, and the architects they have employed, seem quite to have forgotten, that in meddling with old churches, they were meddling with a sacred trust—that in tampering with, mutilating, or destroying any part or portion of them, they were destroying that which was not theirs, but the most precious legacies which have come down to us of the skill and faith and piety of former times—priceless evidences of the past, for the safe custody of which we cannot be too jealous, and which those who come after us have a right to demand whole and un mutilated from our hands.

“In presuming to offer any advice to the rector, churchwardens, and parishioners of Stanhope, with respect to the proposed alterations in their parish church, the members of the Architectural and Archæological Society of Durham and Northumberland would earnestly deprecate any idea of undue interference or dictation; their simple desire being only to use such moral influence as they possess for the preservation of one of the most interesting and valuable of our local monuments.

“To speak more particularly of the subject under consideration, they would respectfully suggest that, in the first place, the whole of the chancel fittings, having a certain amount of historic interest attached to them, should be suffered to remain, cleared only of the paint with which they are at present disfigured. That the fragments of stained glass, which are of great beauty, and range from the 14th to the 16th centuries inclusively, being in a very insecure state, should be taken out and committed to the care of some competent glass-stainer, to be cleaned, where necessary re-leaded, and refixed, as nearly as can be ascertained, in the position they originally occupied. That the gallery should be taken down, the seats of the nave and aisles removed and replaced with low substantial benches, so arranged that the congregation may be able to kneel without inconvenience. That the entire lower stage of the tower should be thrown open to the body of the church and seated; that the modern doorway, broken into it on the north side, and which, not being arched over, has caused the wall to crack from top to bottom, should be forthwith solidly built up. That the plaster ceiling should be taken down, the open roof exposed to view, and where necessary restored with oak; that the whole of the lead with which it is covered, being very much decayed and incapable of protecting it from the weather, should be taken off and sold, and that the roof should be re-covered with new lead of the best quality and equal in thickness to the old.

“That if further accommodation than that afforded by the limits of the church be absolutely necessary to meet the wants of the parishioners, it would be most readily obtained, and that in a manner the least destructive to any part of the existing church as to its general effect, by removing the wall of the north aisle, and by adding in its place, according to ancient precedent, a lateral nave, which might easily be continued to the eastern extremity of the chantry chapel.



"Under any circumstances, however, would they condemn in the strongest possible manner, the scheme proposed in the instructions to competing architects, of projecting the entire nave two bays eastwards into the chancel; a scheme which, they feel convinced, would, if carried into execution, have the effect not only of destroying a large amount of detail, but also of utterly ruining the general character and proportion of the building.

"Signed on behalf of the Society,  
W. GREENWELL, *President*."

"July 14th, 1866.

---

## HONOLULU CATHEDRAL.

It will be in the memory of our readers that, about four years since Mr. Slater completed the designs of a cathedral to be erected at Honolulu, the capital of the Sandwich Islands, which were shown at the International Exhibition of 1862, and also engraved in the *Ecclesiologist*. Guided by the information which he was able to gain at the time, which amounted to the fact that the only available material was a coarse, porous coral, which required to be coated with chunam or cement to be at all available for external work, the architect chose as his *motif* the massive unchamfered Early Pointed of the middle and south of France, and composed a cruciform apsidal minster, of which the characteristics were large square piers, and transverse arches spanning the alternate bays, and which was hereafter to depend on the painter for its ornamentation. We then thought, and we still think, that the conception was marked by ability, and a grasp of architectural principles; and that, if carried out in its integrity, it would have produced a very remarkable church. Means at the time were not forthcoming to give effect to the design, and so it lay by until the visit of Queen Emma gave an impulse to the Hawaiian Church movement, and Honolulu cathedral is now again a question of the day. On reviewing the design it was thought that, with all its merit, it might be too costly in execution, and also that its general aspect might be rather too austere for the temperament of the people for whose use it had been destined. On the other hand, in the minster for which Mr. Slater had received a prize at the Constantinople competition—itself intended for a hot climate—elements were found of a lighter description, which might well suit the Hawaiian temperament. Accordingly, the plan has been recast, maintaining the general arrangements, the procession path in particular of the first tender, but with details more resembling the Constantinopolitan church. Square piers are to be replaced by circular columns, while for the capitals and other ornamentation the terra cotta works of England will probably be put under contribution. The two-light windows of the nave are so designed with square constructional heads as to be available either for glass or shutters; while the massive stone arches of the nave will be replaced by wooden representations, the roof above being waggon-shaped. It is proposed to commence at first with the eastern limb.



## A CURIOUS WINDOW LATELY DISCOVERED IN MORPETH CHURCH.

At a late meeting of the Ecclesiological committee, Mr. C. H. Fowler, of Durham, submitted some drawings which illustrate a very curious feature discovered in the recent restoration of Morpeth church. It appears that in the original plan of that church there was a vestry (of two stories) on the north side of the chancel, about midway from either end, thus leaving a space between the west wall of the vestry and the east wall of the north aisle of the nave. This space has at some later period been taken into the church, giving the effect of a north aisle to the chancel, although the original west wall (of course an external one) of the vestry has not been removed. This wall (which is now an internal one) having been cleaned, it was found that a small quatrefoil window had originally communicated from the vestry through this wall to the outside. The outside of this wall is of good ashlar: the inside had a thin coat of very fine plaister. There is a large internal splay to this small quatrefoil window. The question is, what was the original use of this light? It has been suggested that it was for the use of an anchorite. The neighbouring church of Warkworth has always been famous for its anchorite's cell, and it was natural to think that the Morpeth window might have something to do with a similar arrangement. The supposition on the spot is that an anchorite inhabited the vestry, and that he was fed through this hole from the outside. But to this it may be replied, first that no recluse could possibly have monopolized the only vestry of a considerable church, and again, that it would have been too absurd to feed a hermit through a hole while there was a large convenient door close by. But it is to be remembered that anchorages—or anker-cells—were seldom constructional parts of an old church, but rather temporary structures erected against a church. So that "low-side windows" were probably used for the hermit's participation in the services of the church from his outside cell. It may be then that there was a hermitage at Morpeth in the part of the churchyard which is now thrown into the church, abutting upon the west wall of the vestry, and that he communicated through this hole with the interior. It is plain, we think, that so small and inconvenient an aperture was never merely intended for the purpose of admitting light. Its real use must remain a puzzling archaeological problem.

Since this was in type we have received the following letter from Mr. Fowler, accompanied by the illustration which we place before our readers.

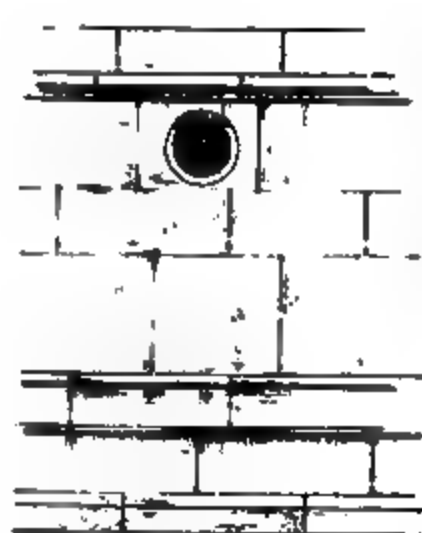
*To the Editor of the Ecclesiologist.*

*North Bailey, Durham, July 24, 1866.*

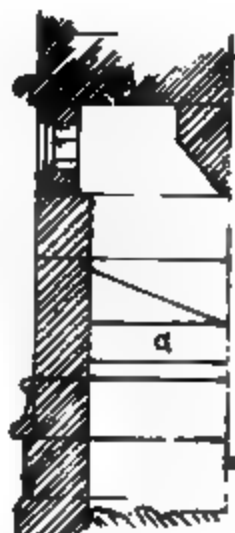
DEAR SIR,—During the restoration of the parish church of S. Mary, Morpeth, I discovered an opening in the western wall of the vestry, and should be glad of any information as to its probable use.



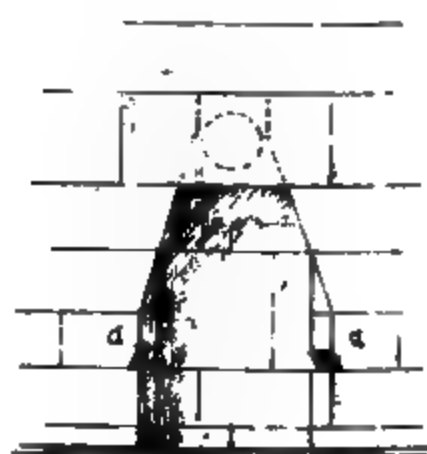
S. Mary's Church. Morpeth.



Outside



Section



Inside

Opening in vestry wall. As on plan.

S. Mary's Morpeth

B. moulded stone Early English

all plain stones from early church

Scale  $\frac{1}{4}$  inch to one foot.



Plan.

S. Laurence, Warrington.

Opening in West  
wall of vestry

Scale  $\frac{1}{4}$  inch to one foot



Outside.



Plan



The church, as you will see from the plan, is principally of fourteenth-century work, and the north aisle was terminated at that time in the same manner as the south one, thus leaving the western face of the vestry open to the churchyard. About a century afterwards the space left between the two was enclosed as an aisle to the chancel.

The vestry itself is of two stories, the upper room lighted by two narrow square-headed lights on the east side, and one on the west. The only access to the upper room must have been by a step ladder, as the old floor joists remain, and are framed at one end so as to allow something of the sort.

The opening will be better understood by the drawing than by any description, but the circle still shows traces of quatrefoil cusping, which is hardly visible on so small a scale. As you will observe, it is quite impossible to see into the vestry through the opening, so that it evidently was not used as a window. It has been suggested to me that the upper room was the habitation of an anchorite, and that he received his food through the opening, but a vestry which was in constant use hardly seems a likely place for such a purpose. In the neighbouring church of S. Lawrence at Warkworth (see *Ecclesiologist*, December, 1864) is an equally remarkable opening in a similar situation (which I have also drawn) and this too is commonly considered as a receptacle for food. I am told that before the recent restoration (?) the high altar could be seen from this opening when the door from the vestry into the church was open, but a new doorway now renders this impossible. I may add, as it has been suggested that the opening at Morpeth was used as a fire-place, that there is not the slightest trace of fire on any of the stones.

Believe me, dear Sir, yours faithfully,

C. HODGSON FOWLER.

---

## FOREIGN GLEANINGS.

An exhibition of Mediæval works of art on loan has been lately opened at Florence, in the Palazzo del Podestà. It is hoped that the exhibition, if not permanent, may be maintained for some years at least.

Messrs. Slater and Carpenter have, we understand, submitted to the committee of the Woodward Memorial a design for a reredos, stalls for clergy, &c. at the English chapel at Rome, and the work is to be executed immediately.

We read in the *Revue de l'Art Chrétien* that a new process has been lately tried with complete success in the removal of a large mosaic found near S. Jean d'Angély. MM. Barbot and Lemarie, after having thoroughly cleaned the surface of the mosaic, carefully glued sheets of paper over it; behind the paper they pasted a piece of calico, and when the whole was perfectly dry, this novel kind of pasteboard was removed, and with it all the cubes of the mosaic. Thus detached, the mosaic was inverted upon a smooth table with a raised edge of

wood and a coating of plaster. At the end of forty-eight hours the plaster was sufficiently hard to enable the whole to be removed, and the pasteboard was detached from the cubes with warm water. The mosaic was quite uninjured.

The church of S. Maria in Trastevere, attached to the Benedictine monastery of S. Callisto at Rome, and well known for its interesting early Christian bas-reliefs, is now being restored, and most sumptuously adorned.

A grandiose church, from the designs of M. Berthier, which is approaching completion at Macon, will go far to redeem that city from the reproach, unusual in French provincial towns, of being lamentably under-churched. Almost every religious edifice at Macon was completely destroyed at the Revolution. The style of M. Berthier's church is the latest and most ornate Romanesque. It consists of nave and aisles, choir and five chapels in the chevet. A striking feature is the western portal, which recalls that of Notre Dame at Poitiers. The length of the church is about 300 feet. Above the circular piers which support the main arcade is a triforium gallery, which, we understand, is intended to be used for congregational purposes.

---

### SCIENTIFIC CHANGE-RINGING BY DEVONSHIRE MEN AT CALSTOCK.

[We have been requested to print the following paragraph.—Ed.]

“On Easter Monday the change-ringers of Kelly, Walkhampton, Devon, met those of Calstock, at the parish church, for the purpose of enjoying a day together in the steeple, thereby affording considerable interest to the lovers of the art who had assembled from the vicinity, and listened to the different peals with critical ears. No prizes were offered, nor was there any round ringing; but numerous peals of sixscore grandsire doubles, with variations, were rung by each band, who vied with each other for superiority; besides which several touches were rung by mixed bands, among whom the Rev. W. Purcell, Rev. C. Walker, and H. R. Trelawny, Esq., of Harewood, each took a bell. All these were scientific half-pull peals of changes. Much assistance was rendered by Mr. Wm. Banister, of Woolwich, now resident at Devonport, an experienced ringer, and member of the Society of College Youths, who conducted, and rang the second in a touch of 216 grandsire minor (tenor in the changes) with the Calstock band, being the first touch in this method ever rung in Cornwall. The party afterwards adjourned to Harewood and dined together, and were entertained with some excellent performances with twelve hand-bells by the Harewood band, four of whom are under twelve years of age—three being young ladies, who rang these touches, not lapping and crossing the bells, but scientifically, viz., 168 grandsire triples, with *Tittums* and *Queens* on eight bells, and a course of 126 grandsire caters on ten bells, with the large bells in the *Tittum* position, finishing the performances with some excellent rounds on the twelve bells. All the bands may be fairly congratulated on the progress made in this very interesting but difficult science, never to be attained by prizes, but by study on paper and persevering practice on bells, out of pure love for the science, and the endless amusement it supplies.”

—*Exeter Gazette*.

## ON THE PROPER POSITION OF A PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—In your number for June last there appeared a communication upon the above-named ritual question, from a German correspondent whom you thus introduce to the notice of your readers: "The following letter (is) from that accomplished ecclesiologist M. Reichensperger, which we gladly print, as expressing, better than we should have done ourselves, the conclusion at which we had ourselves arrived." That conclusion is that a bishop, whether in Germany, in England, or anywhere else where the Latin rite prevails, must<sup>1</sup> be figured as holding his pastoral staff in his right hand.

After bringing forward for such an opinion what he thinks insuperable authority, M. Reichensperger thus ends his communication:—"I very much doubt if these quotations will convince Mr. Scott's adversaries," &c. For myself, M. Reichensperger is not only quite right in his anticipations, but furthermore, his German instances have only strengthened my convictions that it was completely wrong to place an English bishop's crozier in his right hand, in an effigy of any kind erected to his memory. Here I wish to express the strong exception that I take to the mode which M. Reichensperger seems to follow in writing down as "adversaries" to Mr. Scott all those who differ from that eminent English architect in ritual or artistic truth. But now for M. Reichensperger's arguments and authorities in support of the opinion he had given about figuring a bishop with his pastoral staff in the right, not left hand. "Until," says he, "until it can be evidently proved to the contrary, it must be presumed that the Latin rite of the Roman Church was everywhere the same, especially in relation to the episcopal ceremonial. As to this ceremonial, nowhere, perhaps, in the countries inhabited by the German race does the practice and usage date further back than in the archbishoprics of Cologne, Mayence, and Treves, whose preponderating influence was never contested in Germany." Passing over some carelessness of expression and chronology in these sentences, I willingly accept the issue at which, through the arguments wrapped up in them, M. Reichensperger wishes to arrive. I most willingly and heartily admit that "the Latin rite of the Church was everywhere the same, especially in relation to the episcopal ceremonial." I accept also the assurance that "the preponderating influence"—I presume in liturgic matters—"of the archbishoprics of Cologne, Mayence, and Treves, was never contested in Germany." Now, with regard to our own country, the episcopal ceremonial was for the bishop to hold his crozier in his left hand; for in the pontifical once belonging to Edmund Lacy, Bishop of Exeter, A.D. 1420, is this rubric:—"Consecrator . . . baculum pastoralem in manu sinistra tenens," &c., p. 95, ed. Barnes. The rubric and the practice of England were (the Latin rite being everywhere the same,

<sup>1</sup> [Our esteemed correspondent should have said *may* instead of *must*.—ED.]

as M. Reichensperger justly maintains) the rubric and practice of Germany too, we may be sure. In the same breath that he tells us how "the archbishoprics of Cologne, Mayence, and Treves" had in such matters "a preponderating influence never contested in Germany," he says of himself: "Besides a careful investigation into our Rhenish archives, I consulted the appointed directors at the very beginning of the discussion," &c. Pity is it that all this "careful investigation" was not put to travel on the right road, and that "the appointed directors" were such ill-informed, untrusty guides. By M. Reichensperger himself we are taught to believe that, of the three great archbishoprics whose preponderating influence over the ritual usages of Germany was never contested, Mayence was one. Now, in the MS. pontifical of Christian, Archbishop of Mayence,—a codex at the present moment in the Imperial Library at Paris, No. 4213,—is to be read this rubric:—"REGULÆ OBSERVANDÆ IN OFFICIO PONTIFICALI. Sciendum est quod episcopus in omni officio pontificali debet portare baculum in manu sinistra, propter benedictiones per manum dexteram dandas." Martene, with his usual industry, has found out and quoted this Mayence pontifical in his learned work, *De Antiquis Ecclesiæ Ritibus*, t. i. lib. i. cap. iv. art. xii. p. 217. Bassani, 1788, et Venetiis. Here, then, we find it insisted on by one of the three grand preponderating liturgical authorities so especially instanced by M. Reichensperger, that whenever a bishop appears in his episcopal character, he must have his pastoral staff, not in his right, but his left hand; and for that very ritual reason I assigned for such a use, in answer to a private letter I had the pleasure of getting from Mr. Scott upon the subject. Germany was just like England, just like the rest of the Christian world, in following the rubric on this point.

Come we now to deal with the argument which, in support of his opinion—an opinion, be it borne in mind, in direct contradiction to the regulations set forth so plainly in the Mayence pontifical—M. Reichensperger tries to draw from certain seals and coins on which he finds the person of an archbishop figured, holding his pastoral staff in his right hand, while in his left hand lies an open book, with the words "Pax vobis" written on its two pages. Sometimes, for the book, there is held the model of a church.

Each and every example on this head brought forward by M. Reichensperger is quite beside the purpose. That gentleman seems to forget that the occupiers of those great sees which he names became, at their consecration, all of them high and powerful feudal lords, exercising the privilege of coining money, and ruling over their flock not merely as bishops, but as temporal princes too, possessing by right the most influential civic offices in the German empire, some of them being electors of it. In their case was it that if they thus became lay princes, it was only because they happened to be such distinguished churchmen. Hence, in their minds, the ecclesiastical overtopped the secular element; and, consequently, while the mere worldly prince was always figured on his seals and coins as wielding in his right hand a sceptre or a sword for the emblem of his rule, they chose to be represented on their coins and seals with a pastoral staff, the symbol



of a milder sway; a sign that the sternness of the temporal sovereign would in them be always softened by that love which every bishop has, or ought to have, towards his people. For the very same reason the book of the Gospels so often figured in the left hand of the same prince-prelates bears written on its two pages the words which every bishop addresses to the people at mass the first time he turns himself towards them, following the example of our LORD when He stood amid His disciples and said, "Peace be to you; it is I, fear not." (S. Luke xxiv. 36.) The bishops of Winchester were at no time lay princes too; and how the coins and seals of such ecclesiastics as were the archbishops of Cologne, Mayence, Treves, &c., have anything to do in warranting Mr. Scott for figuring Bishop Wykeham with his pastoral staff, not in the left, but right hand, in directest opposition to the Mayence rubric, I am at a loss to understand. If such a kind of procedure be lawful, Mr. Scott, keeping to home precedents, might just as well have figured Wykeham's mitre with a prince's crown about, as is shown upon some of the seals of the palatine bishops of Durham, as may be seen in the one belonging to Thomas de Hatfield, A.D. 1345, and given by Montague in his "Guide to the Study of Heraldry," p. 49. But even in the matter of seals, M. Reichensperger admits that what before he called the "always" mode of holding the pastoral staff, in the right hand, had an exception in the seal of Archbishop Engelbert of Cologne, A.D. 1365: other examples from the very works he quotes might be instanced.

By the way, M. Reichensperger falls into a great mistake in calling the pastoral staff a cross; the one is perfectly different from the other. Every archbishop carries in his left hand, when he uses it, his pastoral staff; the archiepiscopal cross he never ritually touches; it is always borne before him, when used, by a cleric. On seals and coins, and in illuminations and other works of art, in order to signify that the personage represented, besides being a bishop, is an archbishop too, he is figured as holding the cross in his right hand; but if the seal and coin argument put forth in Mr. Scott's behalf by M. Reichensperger be worth anything, it ought to be admitted that archbishops themselves do, and ought to, hold the archiepiscopal cross in all ritual functions.

As his last—perhaps he thought it overwhelming—authority, from the way in which he is pleased to italicise particular words, M. Reichensperger quotes Heineccius, who, in speaking of episcopal seals, says, among other things, "In iis *constanter* effingi videmus episcopos cathedræ insidentes *dextraque* pedum pastorale," (the staff,) &c. Instead of being frightened, I smile at that big word "*constanter*," and its italics; for methinks, without looking any further for its refutation, M. Reichensperger's own instance of Archbishop Engelbert's seal knocks that over, with all its weight so conspicuously set forth and italicised. As for Heineccius' *dextraque*, it has, for me, less than a feather's lightness in the scale, when weighed against the rubric I have cited just now out of the Mayence pontifical.

By any one who has studied ritual things but for a little time, seals and engravings purposing to represent liturgic usages will be looked upon quite otherwise than as unchallengeable authority. In olden

times, as well as now, artists, sheer laymen, have made, and still go on committing, faults in designing and executing seals and engravings, in which it is so easy to show the right hand for the left, and *vice versa*. In a little book of devotion printed A.D. 1516, and, as it would seem, at Cologne, in one of its many engravings our LORD is represented in the heavens appearing to S. Augustine, whom He is blessing with His upraised left hand; S. Paul is shown so blessing with the left; S. Valentine, B.M., is figured holding his pastoral staff in the right hand, and giving his blessing with the left; and a priest administering the Holy Communion is made to give the consecrated particle with the left hand. Surely, after telling us that the Latin rite was (and is) everywhere the same, M. Reichensperger will never maintain that, in the year A.D. 1516, the way in the archdiocese of Cologne was to give the episcopal blessing and to administer the Holy Eucharist with the left hand, because in a prayer book of that time and city such rites are so represented. With regard to these our days there now lies before me the engraved copy of admission to the brotherhood of a holy gild: this plate was designed and etched by the late lamented A. W. Pugin. Among its ornaments are two scenes in a dying man's room: one the administration to him of the viaticum, wherein the priest is shown holding up before the dying man the particle of the Blessed Eucharist, not, as he should, in the right hand, but in his left; in the other instance the same priest is on the point of anointing the same sick man again, against all usage, with the left hand. When I pointed out to him his liturgic blunder, poor Pugin, as was his wont amid such circumstances, began biting his finger-nails, and cried out, "How could any one have been so stupid as to have committed such an error!" Like Pugin, Mr. Scott, in his statue of Wykeham, has fallen into a fault against ritual propriety; but the oversight of the one is no authority for the other.

While about his "careful investigation into the Rhenish archives, and consulting their appointed directors," (by the way, I know of appointed directors who know very little or nothing about the important objects in their keeping in some of our museums here in London, to our shame be it said,) had M. Reichensperger looked after such venerable and trustworthy authorities as the Mayence Pontifical which was just now quoted; or had he asked, instead of those "appointed directors," any clerical friend of his, especially one who happened to be a master of ceremonies in some cathedral, he would have learned that, as of old, so now, the Roman Pontifical particularly directs the bishop to hold his pastoral staff in his left hand, as did the old Rhenish Codex from Mayence. That there ought not to be any reasonable doubt upon the matter, thus writes Catalani, in his observations on this very passage from the *Cæremoniale Episcoporum*, lib. ii. cap. viii. sec. 25, "*Episcopus cum baculo pastorali in manu sinistra, parte curva baculi ad populum versa, &c. Nullum ubicunque in cæremoniis libris alium modum reperire est.*" *Pontificale Romanum, commentariis illustratum*, auctore Josepho Catalano, t. iii. p. 482, Parisiis, A.D. 1852. M. Reichensperger might have been referred, moreover, to the "*Cæremoniale Episcoporum*," where in so many passages it is directed that the bishop should have the pastoral staff in his left hand; and lastly,

to one commentator of such high authority in such matters as Gavantus, who says, "Est autum baculus ultimum episcopi ornamentum quem gestat ille manu sinistra quæ cordis esse dicitur et partem curvam populo vertit." (Thesaurus Sacrorum Rituum, pars ii. tit. i. tom. i. p. 150, col. 2. Augustæ Vindelicorum.) The laments uttered almost a hundred years ago at the dearth of secular artists with a knowledge of ecclesiastical proprieties are in many instances applicable to the present times. Were M. Pacquot, the able annotator of Molanus' *Historia SS. Imaginum et Picturarum*, to come back among us, he might at this day with truth declare, in reference to England, very much of what, in the year 1771, he could not but write of his own country, as he thus expressed himself: "Ast ea nunc est in Catholico Belgico Chalcographiæ conditio ut vix in eo duos tresve artis ejus peritos, Lovanii ne unum quidem reperire sit; quum tamen expediat in hoc negotio præsentem artificem habere cujus manum dirigas, ne qua parte discedat ab accuratione seu Historica seu Theologica, in hominibus istis haud ita frequenti, ne dicam admodum rara." (Epistolæ, p. xi.)

By way of postscript I wish, in common with several other archæologists, to thank M. Reichensperger for the kindness he has done us by sending over from Cologne to London, for our inspection, that very interesting, though so sadly broken, rock-crystal vase, at present in the careful keeping of Mr. Beresford Hope, by whom I was favoured with a sight of it lately at Arklow House.

To my thinking it is of Rhenish workmanship, of the end of the tenth century, after a somewhat rough imitation of one of those beautiful, but costly, rock-crystal vases which were wrought in Persia, and found their way to Western Europe often through the hands of traders, oftener still of pilgrims from the Holy Land.

It seems to me its design is a servile copy of the "hom" or tree of life, standing between two cheetahs, or hunting lions—a pattern to be found on so many sorts of Persian handicraft—according to the fancy of Zoroaster who had borrowed the arborial part of this symbol either immediately from Holy Writ, or the traditions of the Hebrew people. Time out of mind, with the Persians, the lion has been the emblem of royalty.

Careless about Parsee views on any point—looking, too, upon all fine-art work as spoils won from the heathen—wishful, moreover, as were the warm-hearted believers of the middle ages, of giving up to God's worship, and the splendid celebration of the liturgy, everything rich and rare, especially if about it there was any reference, however small, to Scripture—like some true Persian jugs, this vase may have been put to the especial use of holding the *oleum catechumenorum*, or oil for baptism; one of the three oils consecrated with much solemnity by the bishop on Maundy Thursday. Its appropriation for such a service and at such a time would immediately suggest itself, through the appearance on it of that Tree of Life growing in Paradise, and which tree was to yield, to such as eat of its fruit, an everlasting life, the symbolism of which is so fully realised in the Sacrament of Baptism.

DANIEL ROCK.

17, *Essex Villas, Kensington.*

## REPORT OF THE ELY DIOCESAN CHURCH MUSIC SOCIETY ON POINTING THE PSALTER AND CANTICLES.

[THE subject of pointing the Psalter is of so much interest to many of our readers, and the following report is so able, that we have no hesitation in transferring it bodily to our pages.—ED.]

"The following report has been made to the society by a Committee of gentlemen appointed to ascertain the main points of difference between the various systems of pointing the Psalter and Canticles at present used in the Diocese of Ely. We think it may be interesting to many of our readers, as it is, we believe, one of the first attempts to lay down certain principles which should govern the pointing of the Psalms in chanting.

### " REPORT.

"The sub-committee entrusted by the general committee of the Ely Diocesan Church Music Society with the preparation of the festival music for 1867, fulfil, in accordance with the instructions they received, the first portion of their task by presenting to the general committee a report on the different systems of pointing the Psalms and Canticles used or advocated in the diocese.

"1. The Psalters which have originated within the diocese of Ely are the following:—

That by Mr. Janes, organist of Ely, used in the Cathedral and elsewhere, of which it must be observed that the latest editions differ here and there from the earliest, *e.g.*, in regard to the pointing of those half verses of Pss. lxxxi., cxix., which end with the word 'testimony' or 'testimonies.'

The Oxford and Cambridge Psalter, by the Rev. A. Beard and the Rev. F. H. Gray, adopted in the festival books put forth within the Archdeaconry of Ely.

The Sudbury Psalter, not yet published, but the nature of which may be gathered from the prospectus and from the recent festival books put forth within the Archdeaconry of Sudbury.

"In addition to these the following have come under the notice of the sub-committee as being used within certain churches of the diocese:—

The Psalter by the Rev. Sir F. A. G. Ouseley and Dr. E. G. Monk, which has been expressly authorized by the Archbishop of York.

The Psalter issued by the Society for Promoting Christian Knowledge, and advertised as being equally well adapted to ancient and modern chants.

"The pointings of these different works may be conveniently designated as the Ely, Cambridge, Sudbury, York, and Christian Knowledge pointings.

"2. The Psalters above enumerated differ to some extent in their systems of notation; and in the case of the Cambridge Psalter the notation adopted is connected with a distinctive machinery in regard to the reciting note of the chant. But the more essential differences between them consist in their distribution of words to the other notes, and arise, 1st, out of their adherence or non-adherence in particular instances to a strictly syllabic union of words and music, one syllable to every note of the mediation and cadence of the chant; and, 2ndly, out of their adoption in particular instances of different modes of departure from the syllabic union, where such departure is felt to be accentually necessary, *viz.*, either by assigning more than one syllable to a note (*synthesis*) or by assigning more than one note to a syllable (*discreasis*.)

"3. All five Psalters admit the occasional employment of both synthesis and diæresis in the mediation and cadence, except upon the final note; the Ely and Cambridge leaning more often to the former expedient, the Sudbury to the latter, the York employing both about equally, while the Christian Knowledge, though so far agreeing with the Sudbury as to prefer diæresis to synthesis, admits, nevertheless, even almost as much synthesis on the notes preceding the final note as either the Ely or the Cambridge. On the final note of the chant the Sudbury refuses to admit synthesis under any circumstances whatever; the Christian Knowledge admits it sparingly, the York more largely, the Ely and Cambridge freely and without hesitation. It would seem, from a comparison of the Ely, Cambridge, Sudbury, and York Psalters, that the disallowance of synthesis on the final note tends to necessitate a larger departure from a strictly syllabic pointing in the earlier parts of the mediation and cadence. Still, on the whole, the aggregate number of departures from a strictly syllabic union of words and music is less in the Sudbury Psalter than in the rest. It is greatest in the Christian Knowledge Psalter. This will be seen from the following table of the aggregate number of instances in which synthesis and diæresis are employed in the different Psalters, in the Venite, Benedictus, Magnificat, Nunc Dimittis, and Gloria Patri:—

	Ely.	Camb.	Sudbury.	York.	S.P.C.K.
Synthesis on final note . . . . .	32	31	0	24	13
Synthesis in other parts of the mediation and cadence . . . . .	18	20	12	16	18
Diæresis . . . . .	9	6	35	15	33
	—	—	—	—	—
Total number of instances of departure from syllabic union . . . . .	59	57	47	55	64

N.B.—The synthesis *vior* in verse 1 of the Sudbury Magnificat has been treated as apparent rather than real.

It thus appears that the Ely and Cambridge Psalters distribute the words on the same system; that in the Sudbury pointing an opposite system is adopted; and that the method followed in the York pointing is a compromise between these two. The Christian Knowledge Psalter is also in one respect intermediate to the Ely and Sudbury, but in other respects takes, whether advisedly or unadvisedly, a peculiar line of its own.

"4. Of these five pointings, the Cambridge, which agrees in principle with the Ely, and the Sudbury, which is antagonistic to it, have both been put forth within the last few years by editors who have taken a great practical interest in parochial chanting; and the sub-committee deem it no part of their office to express, by a majority of votes amongst themselves, an approval or disapproval of the system on which either has been advisedly based. The crucial point of difference between the systems is the allowance or disallowance of synthesis upon the final note in those cases in which the final syllable happens to be unaccented. Such a case presents itself in the Venite, in the earlier half of verse 2, 'Let us come before His presence with thanksgiving;' and again in the earlier half of verse 5, 'The sea is His, and He made it.' It is contended by the upholders of the Ely and Cambridge system, that the rhythm of the Anglican chant (as distinguished from the Gregorian) throws a stronger musical stress on to the final note than the syllables *ing* and *it* of these half-verses, taken alone will bear. On the other hand it is contended by the advocates of the Sudbury system that the uniform assignment of a single syllable to the final note renders the chanting smoother and easier. The sub-committee have arrived, with much regret, at the conviction that it is impossible for the present to effect on this point any compromise between the two systems by which all parties should be satisfied.

They allow that, wherever no question exists as to the treatment of the final note, the differences between the pointings in other parts of the chant, arising from their preference of the respective expedients of synthesis and diseresis, might be arranged with comparatively little difficulty. But even identity of principle would not produce the same pointing for the earlier notes, wherever the pointing for the final note were different.

"5. The York pointing holds, as has been above remarked, an intermediate place, in regard of the system on which it is based, between the Ely and the Sudbury. It agrees with the latter in assigning but one syllable to the final note in the case of half-verses ending with such words as 'wilderness,' 'covenant,' 'enemies;' but admits the necessity of synthesis on that note in other cases. As it has, although not faultless, been executed with much care, it might be recommended as a compromise between the other pointings, were there reason to hope that any such compromise would command the willing acquiescence of all parties. But as this is not the case, the large amount of concession which the use of it would render necessary from those accustomed to other pointings, and the comparative smallness of number of the churches (so far as is yet known) in which it is used in this diocese seem to forbid any direct proposal for its adoption.

"6. The Christian Knowledge pointing is like the York, intermediate to the Ely and the Sudbury, so far as regards the allowance of synthesis upon the final note. But, otherwise, it continually employs synthesis without any necessity, more especially upon the unaccented notes of the chant. This needlessly polysyllabic distribution of the words is the more surprising, since the editor of the work claims in his preface to have given to the varied notes of the chant the fewest syllables possible consistently with their correct accentuation. The following are samples of his pointings:—

' Glory be to the Fâther, | and to-the | Son.  
O sing ûnto the | Lord a-new | song.'

The work would thus introduce, in the distribution of the words, offences of a kind previously almost unknown in this diocese: and it is, in fact, 'equally well adapted' to Gregorian and Anglican chants only in the sense of being unfit for either. It is much to be regretted that such a work should have been published under the auspices of any Church society; and the regret will be heightened by the lowness of the price at which it is issued, by the beauty of its typography, by the excellence of the music which accompanes it, and by the prospect of the wide circulation which, in consequence of these recommendations, it is, to the detriment of the cause of good chanting, likely to obtain.

"7. Having thus set forth the leading characteristics as regards the distribution of the words of the several works with which they have had to deal, the sub-committee proceed to discuss what practical course should be pursued in pointing the Psalms and Canticles for the Festival Book of 1867. It is evident that the two Psalters which have originated outside the diocese being set aside for the reasons above assigned, a definite choice must be made between the system of the Ely and Cambridge pointings on the one hand, and that of the Sudbury on the other. That choice must, in the judgment of the sub-committee, be, under existing circumstances, in favour of the former; simply on the ground that it is that with which the greater part of the diocese is more familiar, and consequently that a pointing based upon it would receive at the present time a larger amount of approval from the general body of clergy and choirmasters. They foresee that this recommendation must be unwelcome to the Sudbury choirs; but an opposite recommendation would be, so far as they can judge, unwelcome to a larger number of choirs elsewhere: and they have already expressed their conviction that for the present no compromise between the two systems is practicable wherewith the advo-



ates of both should be satisfied. In subordinate details they would wish that all needless arrangements should be avoided which may be offensive to the advocates of either. It therefore now remains for them to compare together the Ely and Cambridge Psalters, which both proceed upon the Ely system; in order that they may advise whether either of them should in the Festival Book be implicitly followed, or whether it be desirable to revise the work of both, to some extent, anew. And they will begin by endeavouring to lay down certain rules of accentuation which should govern the distribution of the words, in order that by these they may be able to estimate aright the relative merits of the two Psalters, as compared with each other, and with the other Psalters which it has been their task to examine.

"8. It will be generally admitted that the natural accents of the words should, wherever it is practicable, coincide with the commencements of the bars of the chants [or with the alternate minims and final semibreve, where the chants are printed, as some prefer them, unbarred.] Thus verse 9 of the Cantate Domino is naturally printed as follows:—

'Let the floods . . . be | fore the | Lórd : for He | cómeth to | júdge the | eárrh.'

"But this perfect adjustment of the natural accents of the words to those of the music is seldom fully practicable, without the employment of synthesis to an excessive extent. The words contain too many unaccented syllables following one after another: e.g., in Venite, 8,

'as in the dáy of temptátion in the wilderness,'

where no one in England would think of pointing thus—

'as in the | day of temp | tation in the | wilderness.'

"It follows, therefore, that in many cases a naturally unaccented syllable must be treated as an accented syllable, by being put in an accented place; and the problem is to determine when this may be lawfully done, and when not.

"It has been submitted to the sub-committee that it should not be done when there is aught in the context or in the arrangement of the context to bring the contrast between its natural lack of accent and the accent artificially imposed upon it into prominence.

"It should not, therefore, be done when the syllable is one of two synthetically assigned to the same note; because in this case the artificial accent imposed upon it is heightened by the sequence of the syllable synthetically joined with it. Hence the following canon may be laid down:—

"Canon I.—'Two syllables, whereof the first is unaccented, may not be assigned to a single note in the commencement of a bar' [or, 'to a single accented note.']

"Again, a naturally unaccented syllable should not be put in an accented place, and then immediately followed by an accented syllable in an unaccented place.

"Hence, Canon II.—'Two syllables, whereof the first is unaccented, the second accented, may not be distributed to the two minims of a bar' [or, 'to two notes, whereof the first is accented, the second unaccented.']

"The violation of both canons may be exemplified by the following piece of pointing, taken from the Ely Psalter:—

'and fire to | give . light | in the . night- | season.'

The assignment of the syllables *in the* to an accented note is contrary to Canon I.; the assignment of the syllables *give light* to the two minims of a bar is contrary to Canon II.

"9. On testing the different Psalters by the application of these Canons, which they have done to a limited extent, the sub-committee find fewer vio-



lations of them, on the whole, in the Sudbury and the York than either in the Ely or the Cambridge. It will not be expected that they should encumber this report by an enumeration of pointings which they deem objectionable; nor indeed have they any desire to requite the toils of those who have honourably laboured in the service of the Church by unnecessarily parading the blemishes of their works while they leave their better features unnoticed. One illustration—the first that offers—they will adduce of the judgment they have just expressed. In the Venite, ver. 6, the Ely and Cambridge point thus:

‘ O come, let us worship, | and . fall | down,’

contrary to Canon II. The Sudbury and York give ‘and | fall | down,’ more correctly. It is right, however, that the commendation bestowed on the York Psalter for the comparative fewness of its offences against the Canons above laid down should be accompanied by the following reservation. Where half verses terminate with four-syllabled words, accented on the first, the York Psalter divides them so as to assign the final two unaccented syllables to the final accented note: *taber | nacle, adver | saries, testi | mony.* (Ps. xxvii. 5, 14; lxxxi. 5.) This is contrary to Canon I.

“As regards the Ely and Cambridge Psalters when compared with each other, the sub-committee have reason to believe the offences of the latter to be less numerous than those of the former, about two for every three, or three for every four; nor have they found among them any so flagrant as those by which the Ely Psalter is here and there disfigured. Still there are passages in which the Cambridge Psalter has departed from the Ely for the worse: thus in the Venite, ver. 5, where the Ely correctly points,

‘ and His hands pre | pared . the | dry | land,’

the Cambridge wrongly substitutes ‘pre | pared | the dry | land,’ which is condemned by Canon II.

“How the syllables assigned to a bar should, when more than two in number, be distributed between the two notes of the bar the sub-committee forbear to discuss, inasmuch as in the Cambridge Psalter no such division is indicated. In the Ely Psalter it is indicated by a dot. It is of importance that it should be indicated in the Festival Book.

“But it will be necessary now to quit for awhile the mediation and the cadence of the chant, and to draw attention to the special features of the Cambridge Psalter, consisting in the machinery by which it endeavours to secure a due expression of all those words and syllables which are assigned to the reciting note.

“10. First, then, the Cambridge editors demand the recognition of an initial bar of time, either terminating or measuring the reciting note, by way of prelude to the mediation and to the cadence of the chant; and in order to insure observance of this, they print in thick type the syllable with which such bar should commence. They thus bring into prominence the rhythm by which the transition from the recitation to the mediation or to the cadence should, in common with the latter, be governed. That such rhythm should be observed—nay, that it should extend to the entire recitation—will, perhaps, not generally be disputed. But the sub-committee conceive that there is much room for doubt, to say the least, as to whether the flow of the words in the recitation, and in the transition from it to the mediation and to the cadence, should be fettered by the introduction of exact measures of time. They observe that the Sudbury editors discard such measures of time from all parts of the chant, and direct that the singing generally be not in barred time, but simply follow the natural flow and accent of the words. But even among those who uphold the barring of the mediation and the cadence there are those who will question the propriety of barring any part of the recitation. From a private communication which the sub-committee have received from

one of the Cambridge editors, and for the courtesy of which their thanks are due, they learn that he does not object to the allowance of a 'rallentando' on the initial bar whenever it be needed, (e.g., in the earlier half of Ps. cl. 5,) though he deems that it will be seldom needed. And between those who desire that the rhythm of the transition from the recitation should be unrestricted by the fetters of time, and those who contend for a bar of time, but subject to a free slackening whenever that slackening be found necessary, the difference is perhaps, for the most part, a difference rather of theory than of practice. Still it may be that the desire to render the bar one of strict time, if possible, has occasionally exerted an undue influence upon the Cambridge editors in their selection of the syllable from which the bar should commence. The subject is worth investigation; and the following considerations upon it have been submitted to the sub-committee by one of their members.

"Supposing it admitted (at least for argument's sake) that the whole of the recitation should be governed by rhythm, and that the mediation and the cadence should be barred, the problem of the transition from the one to the other is substantially this, viz., how to pass, without a violent and awkward break, from the rhythm of mere accentual periods to the rhythm of musical bars of time. Sometimes the last accentual period in the recitation is of such length as to occupy naturally the time of one of the bars that follow; and in such case it furnishes of itself the natural transition. Thus, in the latter half of ver. 1 of the Venite,

'Let us heartily rejoice in the | strength of | our sal | vation,'

the syllables 'joice in the,' with which the recitation concludes, are naturally recited in about the time of a bar, and so accord with the bars that come after. Even where an accentual period has been mutilated by the assignment of its concluding syllables to the mediation or cadence, it may yet oftentimes naturally occupy the time of a bar in like manner: e. g., the word 'victory' in Ps. cxliv. 10:—

'Thou hast given victory | unto | kings,'

where the un mutilated accentual period would have been 'victory unto.' But more frequently the mutilated period is, in its natural state, too short for the time of a bar; and in such case it seems fair and legitimate to lengthen it out into a bar, because the ear requires this. Instances are the 'harden' of 'harden not your' in Venite, 8, and the 'joice' of 'joice and be' of Deus miseratur, 4. In all these cases, then, (and doubtless they are far more numerous than those that remain,) the initial bar of strict time may be allowed. But sometimes the concluding accentual period of the recitation is naturally too long for the time of a bar; and this, whether it be a complete period, as in Ps. xxvii. 12, 'father and my,' or a mutilated period, as in Ps. cvi. 45, 'gather us from a-.' In such cases the perfection of chanting demands that the words be simply allowed their own natural time and flow. But the desire of the Cambridge editors to secure an initial bar of strict time has in these cases led them oftentimes, though not always, to manufacture such a bar, artificially, out of the concluding syllables of the period; so that they read:—

'When my father and my | mother for | sake me,  
... gather us from a | mong the | heathen.'

This expedient is least objectionable when the accentual period has been previously broken by a comma, as in Cantate Domino, 2:—

'With His own right hand, and with His | holy | arm.'

But even then it is not altogether pleasing. The sub-committee recommend that it be everywhere avoided.

"In connexion with the above subject another question arises for considera-

tion, viz., whether, when only one or two unaccented syllables are assigned to the reciting note, they should be lengthened out so as to occupy the time of an entire bar (i.e. of an entire semibreve.) The following are instances:—

‘and | to the | Holy | Ghost.  
for He | cometh to | judge the | earth.’

“On this point the members of the sub-committee are divided in opinion. The majority of them hold that in Anglican chanting the syllables should be lengthened out, and that the recitation should never occupy less than the time of a bar.

“The sub-committee terminate this section of their report by recommending that the first syllable of the concluding period of the recitation be always distinguished in the Festival Book, not by the use of thick type, but by an accentual mark, such as is employed in the York Psalter.

“11. The second distinctive feature of the Cambridge Psalter is its punctuation. It is well known that the practical stops required in good reading do not entirely accord with the grammatical stops noted in writing. It is therefore important, in order to secure uniformity and correctness in the recitation of a chant, that the singers should have some further guidance than that which the ordinary punctuation supplies, as to where to pause, and where not. Such guidance the Cambridge editors have endeavoured to provide: the Sudbury editors have since provided it also. For example, both the Cambridge and the Sudbury editors direct that a stop be made in Psalm cxliv. 10, after the word ‘servant,’ and in the same Psalm, verse 13, after the word ‘plenteous,’ though there is no grammatical stop in either place. Both also direct that the existing grammatical stop be disregarded in practice before the vocative case; as before, ‘O LORD’ in Psalm cxx. 2, and before ‘all ye angels of His’ in Psalm cxlviii. 2. There seems, therefore, to be a substantial agreement of principle between the Cambridge and the Sudbury editors on this point; though the Psalters may, of course, exhibit some slight differences in detail. They have, however, different methods of marking the practical stops. In the Cambridge Psalter the ordinary printed punctuation is modified, so as to serve the purpose which the editors have in view: in the Sudbury Psalter the ordinary punctuation is left unaltered, and the practical stops are marked by asterisks. The majority of the sub-committee would prefer that in the forthcoming Festival Book the former course be adopted.

“12. It has been right to dwell upon the above points, because the Cambridge editors hold the ‘initial bar’ and the ‘punctuation’ to be the chief elements of the art of chanting well; and it would not have been just to them to examine their work merely with regard to their distribution of the words, which there is reason to believe that they look upon as a matter of subordinate importance, and to leave comparatively unnoticed the special features by which their work commends itself to the acceptance of the public. Moreover it is the wish of the sub-committee that the E.D.C.M.S. should avail itself of the results, so far as they do not conflict with each other, of all that has been done in every quarter for the promotion of good chanting, and, above all, that it should claim as its inheritance the fruits of all the separate labours, whether authoritative or unauthoritative, of its several individual members and associates. But they must now, in conclusion, revert to the question of the distribution of the words to the different notes of the chant, in order that they may determine upon their final recommendation as to the course which should be adopted in distributing the words in the proposed Festival Book. And in the co-existence side by side, in the diocese, of two Psalters constructed, in respect of this distribution, on the same general principles, each with its own merits, but each also with its own imperfections, they cannot but discern a strong reason for following neither implicitly, but rather taking from each whatever is best and whatever is likely to prove most acceptable to those in

the diocese who have other Psalters in use. If, in every passage in which the Ely and Cambridge Psalters differ, that pointing be, *cæteris paribus*, preferred, which is least synthetical, or, in other terms, least polysyllabic, there will, even thus, be attained some avoidance of arrangements which the advocates of the Sudbury pointing dislike. It may here be noted that synthesis ought never to be employed twice in the same bar. Furthermore, while the sub-committee bow to the necessity of imposing on the Sudbury choirs, for the purpose of the Ely Festival, a pointing constructed upon opposite principles to those to which they have been habituated, they deem it an unnecessary hardship that these choirs should, in passages where they have been wont to divide the words correctly, be required to adopt, instead, pointings which cannot be advisedly justified. They therefore desire that in the forthcoming Festival Book all offences against the canons above laid down should be rectified and guarded against; that so the book may exhibit as correct a pointing on the Ely system as the Sudbury Festival Books have already exhibited on the Sudbury system. They would wish also to be at liberty to adopt such other occasional improvements of the Ely and Cambridge pointings, provided they involve no violation of principle, as the Sudbury pointing may suggest; and among these they would specify the treatment of the name 'Abraham' in verse 6 of the Benedictus in a way similar to that in which the Cambridge editors themselves have treated the name 'Israel' in verse 1, whereby the awkward division of the preceding word 'forefather' would be avoided. In conclusion, they observe that the more faultless the pointing be rendered, the more effectually will it serve to train choirs into good chanting; and the greater will be the confidence which, in the end, it will win from the public at large.

"W. E. DICKSON, *Chairman*."

---

## LINCOLN MINSTER.

### *To the Editor of the Ecclesiologist.*

DEAR SIR,—Surely Mr. Massingberd has found out that it is an unwise thing to attack with bitterness an adversary without seeing what he has written. He has not even now, as it appears, discovered what I really said. He is entirely wrong altogether. I am not quite such an idiot as to write "a stormy letter upon the Dean and Chapter's supposed delinquencies," because I was informed, second hand, that a certain piece of ancient sculpture had been thrown away. The real history of the matter was that I paid a visit to Lincoln, saw with my own eyes the destruction that was going on, and plainly described it, and only used as an additional example what I had heard about the statue. The statue had nothing to do with my writing to the *Times*, nor with my going to Lincoln. I only heard of it in a discussion, which took place after my return, upon what I had seen at Lincoln. I am extremely sorry that through my fault the name of the much-esteemed Principal of the Training College should have been mixed up in this matter.

The Chancellor and his Lincoln friends and colleagues may affect to laugh at a supposed hoax, but I can tell him that the matter is a sorry one for trifling about. Their unaccountable ignorance, *though they*

were warned by some of the first authorities, has caused a loss to art which cannot be repaired, and, whatever they may think of themselves, has made their body a by-word among all those whose opinion upon art is of the slightest value.

Yours truly,  
J. C. J.

[As we go to press Mr. Buckler's Defence of the Restorations of Lincoln is advertised. We are curious to see what he will say.—Ed.]

---

## ARCHITECTURAL FITNESS AND ORIGINALITY.

APPROPOS to the Government competitions, a correspondent of one of the daily papers some time back found out, to his own satisfaction, the reason why so many public buildings are by no means "an honour to our nation;"—because we all go the wrong way to work. If we have a *ship* to build, we make it of such a shape and proportion as to fulfil its purpose; we do not trouble ourselves much about its appearance, so long as it performs what we want; we do not design a splendid stern, after the manner of the Great Harry, or other celebrated ships of ancient times. But when a public building is to be designed, off go the competitors to crib some magnificent ideas from what others have done in former times and various countries. One determines to have a tower twice as big as Sir Charles Barry's, another to outdo the Campanile at Florence, and so on, without considering whether such features are wanted. But the really proper course is to seek pure utility, and all other virtues will follow as a matter of course. The architectural phase of the question is of comparatively little consequence, so long as the building answers the practical purpose for which it is designed.

There is a good deal of truth in all this, though a fallacy is involved: like most analogies, there is the danger of mistaking it by running the resemblance too far. The two cases are similar, but not identical. Naval architecture, as now practised, is simply engineering, not really architecture at all; and wisely so, being for a practical purpose, quite irrespective of any considerable decoration. The ship, as is also the case in all temporary buildings, is made as perfect as possible in an engineering point of view; but the truly architectural or æsthetic idea is given up altogether. It is built of such fragile materials, that it is never expected to last for any considerable period; and its almost entire object is simple utility, quite apart from sightliness or grace. In such a case much money spent upon ornament, or any æsthetic quality, would be thrown away, especially as the ship is seldom seen at all, except at long intervals. With a public building the case is far otherwise. In the first place it is intended to last, not for a single generation, but for ages. It is always before the eyes of the community, and so either giving pleasure or pain; nauseating with

its fulsome vulgarity, exciting to laughter by its absurdity, or elevating by its magnificence and fitness, refining by its accuracy and artistic feeling the minds of the thousands who are continually passing by and looking at it.

It has, then, two great uses: primarily, it is a place for holding stores, exhibiting pictures, comfortably and fitly lodging a prince or peasant; or, in its highest appropriation, serving properly for the service of Almighty God. But, secondarily, it should act as a teacher, and in art as the highest teacher, both on account of the excellence of the lesson it has to teach, and of the facility of its addressing so many. Nor is its lesson single. The influence of very beautiful architecture, when it is the living expression of the national taste, extends to all other objects in life in which taste can be exhibited. A correct taste for architecture must render its possessors careful also for fitting furniture, apparel, and other necessary household articles, besides a host of other cases capable of being improved by art.

From this point the question has a direct bearing upon the commerce of the country, influencing equally many of its imports and exports; and in such a country as England few questions can arise of greater importance or interest. No one who has at all watched the progress of art of all kinds, whether architectural, manufacturing, or otherwise, can doubt the advantages which have accrued through the study of ancient works.

Having shown where the above-mentioned writer breaks down, we cannot deny that there is much of good sense in the rest of what he says. No doubt the primary object of a building should be the first consideration. If it were true that architects of the present day, when planning a building, merely or principally studied to make it handsome, or as it is put, "an honour to the country;" if they design a tower twice as big as Sir Charles Barry's or a dome as large again as St. Paul's, where neither dome nor tower was wanted, doubtless they would be much to blame; and no doubt some do act so as to fairly incur the charge here apparently laid to the door of the profession in general. But we do not for a moment believe that any of the leading men of the day would be guilty of so senseless a proceeding. Every year this point is becoming more attended to, especially by the best *Gothic* architects. We happen to know that, in the present Government competitions, many are directing their attention with great pains and labour to the unornamental part of the work. A careful survey is being made of similar buildings on the Continent, before plans for our own works are put in hand.

We are glad that a lecture, printed lately by a contemporary under the heading of "A Protest against Gothic," delivered at the Glasgow Architectural Society, by Mr. A. Thompson, gives us an opportunity to make a few remarks upon the endless adaptability and other valuable qualities of that style, especially as the battle between the styles is sure to be fiercer than ever when the competitions have to be decided. It is not a little whimsical that the talented lecturer should charge his opponents with prejudice and sentimentality, and then show his own strong Scotch feeling against English nationality and the middle ages,



or as he calls them, the dark ages; his prejudice carrying him so far as to ignore the whole of the great work accomplished in those stirring times. One passage in the lecture to a great extent explains this inaccuracy of argument—"Gothic is not original." Now, if by this is meant that it did not leap forth, like Minerva, full-grown, from the head of Jupiter, no doubt the fact is quite true; but it is also as true of all other but the most rudimentary states of building. Without the middle ages modern thought would not be what it is. As no one man can live quite independent of his fellows, neither can any age, without reference to what has gone before: in all art as well as science, perfection has only been reached through developement. This was pre-eminently the case with Greek art. The Greeks seized upon what was good in that which they saw done by their more civilized neighbours, and as they progressed, worked the problem out their own way. The first ideas were borrowed or rather learnt from others, the developement was their own, perfectly original. Nor does this fact, which cannot be denied by those who have carefully looked into this subject, at all derogate from the greatness of the Greek artists. It is simply a law of nature,—men, however great, however nobly endowed, are never born independent of their fellows. We might as well deny greatness to Handel or Mendelssohn because they availed themselves of all the good features exhibited in the writings of their predecessors. If it had not been for Purcell and such men Handel's genius would probably never have shown out as it did. If it had not been for the Assyrian wall sculptures we should probably have never had the frieze of the Parthenon. In the case of Greece this developement did not take place in a single line.

There are at least two great sources from which the Greeks derived their art. Probably the influence of Egypt was far less than has often been supposed, still that it was felt to some extent does not admit of a doubt. The thing is abundantly clear, especially in certain ornamental details. Whether this influence was direct is another question. It was the interest of the Egyptians to trace a relationship to the Greeks, and the world has given too easy an assent to assertions of this kind; but late discoveries have shown the real art from which the Greek mind developed that glorious school which has astonished the world, and ever must do so while there is any love for beauty and perfection. From what we now know of Assyrian sculpture and architecture we can trace, in a singularly distinct manner, the progress of Greek art from its starting point. In some of the earlier specimens it requires a practised eye to decide the nationality, so close is the resemblance. It is only on account of the almost entire destruction or rather covering up of all the Persian and Assyrian art that there has ever been a doubt upon this point, and it is a most important fact in the history of art. It teaches us how vain it is to expect a new style as the invention of some individual: all experience is against such an event. Originality does not consist in beginning entirely *de novo*, but rather in using up old materials in an original manner. Greek art was essentially original; not in that it owed nothing to those who went before, but in its developement. Starting from a stereotyped conventionalism, which left in the hands of Asiatics would have only



altered, as Chinese and Indian art of the present day does, by gradually deteriorating,—they created an architecture as nearly perfect in every way as the human intellect can conceive. Having said thus much we are bound to add that we believe there is no architecture in the world less applicable to this country and the requirements of these times. Its very refinement and perfection, its strict rigid accuracy of taste, its severe beauty, while they were in perfect unison with the subtle mind of the highly educated Greek, would prevent its thorough appreciation by any of the busy, comfortable, heterogeneous European nations. The thought of the 19th century with its enormous stock of miscellaneous knowledge can never be at all like the less extended but more concentrated and refined thought of this extraordinary nation; and as to any development from Greek art without entire abandonment of its principles, we have not an idea that the thing will ever be accomplished. The only use that has been made in Europe of Greek architecture, with the least success, has been by simply copying; mouldings, sculptures, foliage, and all. This sort of thing we hold to be of no value whatever. And it is on this point that we think the writer above quoted entirely mistakes the significance of the facts of the case. He seems to fail to distinguish the difference between copying and adopting a style. By adopting we mean so making it our own that we can make it live, and grow, and, in fact, develop according to the changing tastes and requirements of the times and countries. It is not at all true to say that the 19th or 17th centuries had an architecture as peculiarly their own as the 13th or 16th. The Mediæval was fully as original as the Greek, it had indeed grown out of it, but had become so distinct as to have scarce a trace of its original source discernible: the architects themselves, in fact, never dreaming of any such thing, many of them probably never having heard of Greek art, and scarcely any having seen it. But in the various Renaissance periods the case has been entirely different. Imitation was the aim of the architect, not only in style, but in the most minute details, measurements and proportions. It was not original at all, except in as far as the arrangement of parts was concerned. The architecture of the middle ages, on the contrary, is allowed by Mr. Alex. Thompson to be perfectly opposite to that from which it originally sprang:—in other words it is original. It is in the strictest and most living sense national, i.e., our variety of it is so; and we fully believe that it is still capable of healthy development and life. If we believed that the Gothic revival was to be merely a renaissance in the sense of the cinque cento revival of the classic, that our architects were merely to copy or imitate what has gone before, we should have no sympathy with it whatever. We believe further that it is scarcely possible if our best architects make the requirements of the day their chief object, as we fully think they are at last doing, that they should fail to re-establish a national style. This, of course, cannot take place if through prejudice and clique influences, our national buildings are erected in classical styles. Gothic, if confined to Church purposes will never move much: without the lay, every-day life its capabilities will never be fully brought out.

But it is not only in the points mentioned above that popular prejudice

alone allows the Pointed style to keep its place. *Delenda est Carthago.* All that is said in its favour either might be better said of other styles, or is an appeal to prejudice. It suits the national taste, say its advocates: so much the worse for the nation, replies our lecturer, unless it can be proved (as it ought to be possible) that it is also the best style. It is all very well cutting the knot by saying, "*de gustibus non est disputandum.*" But this writer contends that there is such a thing as architectural truth, and that it is discoverable. It has been reached in Athens but not in Europe. But, at any rate, it is a Christian art. This is worse and worse; it is astonishing, says he, that "this most impudent assertion has also been accepted as sound doctrine even by earnest and intelligent Protestants, whereas it ought only to have force with those who believe that Christian truth attained its purest and most spiritual development at the period when this style of architecture constituted its corporeal frame." This curious passage is written by a gentleman who objects to appeals to the prejudices of people. Who ever heard of art being the gauge and test of spiritual religion? Of course, when Gothic is called Christian, it is as compared with real Pagan art, and unless Mr. A. Thompson altogether denies Christianity to the middle ages, he cannot object to such a comparison. But it is on its constructional defects that he is most severe. He can hardly speak with patience of the almost entire lack of science exhibited in this respect. The use of the arch itself is denounced as a deadly disease—its introduction has strewed Europe with ruins. Stonehenge is really more scientifically constructed than York Minster! One would imagine that Gog or Magog, or some other mighty and strong champion of strength was writing. However, to accept this as truth, it follows that durability is the sole test of scientific construction. Now, as a matter of fact, nature itself teaches us that mere durability is no sign of excellence. The most durable things in nature are the rudest and least useful. If you can produce a building that answers all the purposes for which it is wanted, and at the same time make it practically indestructible, so much the better, but if, as has ever at present been the case, the durability is to be purchased by every possible inconvenience and unfitness for the advanced civilization of the present day, present adaptability to our wants and the enormous increase of usefulness, must and should among rational men supersede mere strength. It is a great question whether the world would be benefited by an architecture so substantial as to be self-supporting when all human care was withdrawn from it, when in fact the particular buildings were no longer wanted. The ancients no doubt were practically acquainted with the arch, and used it to a trifling extent for the filling in of their flat roofs and more extensively for underground works, but it is mere assertion to say that they thoroughly understood its capabilities and rejected it on account of its dangerous qualities. If, as in the case of the Egyptians, labour and money were no object, one might indulge in monolithic visions of a granitic architecture that would defy time and all the elements; but we must of necessity in all great works economize our materials, and in no style of architecture that the world has yet known has this economy, and with it the free use of any materials which came to hand,

so fully been exercised as in the Gothic. If this had not been so, probably hardly one of the greatest achievements of the middle ages could have been accomplished, on account of the enormous expense which would have been required. The alleged weakness of the Pointed style has, we think, been very much exaggerated. We doubt if many buildings have succumbed to time which have been properly valued and taken care of. In many of the lamentable accidents that have happened to our ancient buildings the fault was not inherent in the architecture, but owing to some accidental circumstances which would never occur in similar buildings erected in the present day. The fall of the Chichester spire arose from its being erected on a weak rubble-built tower never intended to carry such weight, and to the base of that tower being injudiciously interfered with. There is no fear for the tower and spire as now re-erected. Then again the foundations were often so bad that even trabeated monolithic work would have been unable to stand erect. There is only one more point in the lecture to which we purpose calling attention. When Mr. Thompson speaks of Gothic as an imperfect art, we consider that he is really speaking in its favour. If it was so far perfected as to be incapable of further improvement and development we should rank it with the Athenian. We fully believe that it never did reach the perfection of which it is capable, and for this reason we hope that it may be left to us and our successors to carry it on, and, by making it our own, and honestly adapting it to all the multitudinous wants and comforts of such an age as this, to enlarge its already vast scope. For, be it remembered, that lovely and perfect as was the Greek art, the aim and applicability of the Gothic exceeded that of the other a hundred-fold. The art for example as practised in France, has been shown by Mr. Fergusson, in its richness of ornament, wide scope and high aim, its wonderful fancy, sculpture and decoration to have surpassed not only the Greek but also all the other ancient styles of architecture together.

Great as have been the things done by the mediæval architects, we believe that with all the science and enormous mechanical powers of the present day, still greater and better achievements are possible, if not now at no very distant period, provided our architects are true to themselves and that the prejudices of people of influence do not blight their efforts. For this reason, we are most anxious that the great public buildings now in contemplation may be carried out in the national style.

---

#### ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held, by the kind permission of the Dean of Westminster, in the Jerusalem Chamber, Westminster Abbey, on Thursday, July 26th, at 12.30, p.m.: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair, J. F. France, Esq., the Rev. S. S. Greatheed, the Rev. G. H. Hodson, and the Rev. B. Webb. Mr. M. J. Lomax, Assistant Secretary, was also present.

The minutes of the last meeting were confirmed.

The Secretary announced that a space of 700 superficial feet had been assigned to the Ecclesiological Society in the Paris Exhibition. It was agreed to accept it: and to place it at the disposal of the Joint Paris Exhibition Committee.

The threatened destruction of Stanhope church, Durham, was discussed;—the memorial of the Northumberland and Durham Architectural Society on the subject having been laid before the Committee.

Mr. Slater submitted to the committee his new designs for a cathedral at Honolulu; and for rebuilding the nave of New Shoreham church, Sussex.

Photographs were exhibited of Mr. R. H. Carpenter's Pastoral Staff, executed for the Bishop of Chichester. In this beautiful design the figure of an angel, supported on the chased knop of the crook, stands below the crook itself, and inside the latter there is a pelican in her piety very delicately executed. A beautiful pastoral staff for the Bishop of Calcutta, designed by Mr. Arthur W. Blomfield, and executed by Messrs. Peard & Jackson for Messrs. Frank Smith & Co., was exhibited and much admired. A trilingual inscription is engraved on the staff. The following description accompanied it:

The metal work of the staff is silver parcel gilt. Care has been taken in the design to preserve the legitimate treatment of metal throughout.

The staff itself is of ash ebonized—this has been used as combining strength with lightness. The lamb in the centre of the crook has been made (by the Bishop's desire) moveable, and to be replaced with a jewel, because in some parts of his diocese the meaning of the emblem is liable to be entirely misunderstood.

The following ancient lines on the form and meaning of the pastoral staff are usually quoted in a shortened or mutilated form.

In baculi formâ, præsul datur hæc tibi norma,  
Attrahe per primum, medio rege, punge per imum,  
Attrahe peccantes, rege justos, punge vagantes,  
Attrahe, sustenta, pulsa, vaga, morbida, lenta.

The committee examined a set of photographs representing the Castle Hotel, Aberystwith,—a fine specimen of secular Gothic,—by Mr. J. P. Seddon.

The Annual Report was considered and adopted.

The Meeting afterwards resolved itself into a *pro forma* Annual Meeting; the President in the chair.

The following Report was read by the Secretary, the Rev. B. Webb, and adopted.

#### TWENTY-SEVENTH ANNUAL REPORT OF THE ECCLESIOLOGICAL SOCIETY.

“In consideration of the Congress of the Archæological Institute having been held this year in London, and of our President having held the office of Chairman of its Architectural Section, it has been

thought expedient to restrict the Annual Meeting of the Ecclesiological Society to the formal transaction of necessary business, and to the reception of the Annual Report.

"We have first to chronicle with deep regret the loss of Dr. Whewell, whose services to the cause of Pointed architecture, both as a writer and as a builder, are known to every one. The very serious illness of our colleague, the Rev. J. M. Neale, has given occasion to the gravest apprehensions among his friends. One of our secretaries, the Rev. H. L. Jenner, has been nominated to the Bishopric of Dunedin, in the Middle Island of New Zealand.

"It is a matter of congratulation that the Archbishop of Canterbury has allowed us to add his name to our list of Patrons.

"The *Ecclesiologist* during the last year has been favoured with a translation of M. Reichensperger's admirable essay, 'Art every Man's Concern : ' also with some very interesting papers from a correspondent living in Italy on San Clemente of Rome, the monuments of Ravenna, and the Roman Catacombs ; and with a review, by Don T. J. Riaño, of Madrid, of Mr. Street's ' Gothic Architecture in Spain. '

"We proceed to enumerate the chief Ecclesiological facts of the year. Of new churches the following are the most conspicuous examples. Mr. Street has begun, or carried on, the churches of S. Saviour, Eastbourne, and SS. Peter and Paul, Teddington. He has also added a tower and spire to All Saints', Boyn Hill, near Maidenhead. Mr. Butterfield has designed the church of S. John, Babbicombe, near Torquay ; and has begun a private chapel for Fulham Palace. S. John's College chapel, Cambridge, by Mr. Scott, makes rapid progress. Mr. Scott's new church of S. James, Leith, has been completed ; and Mr. Ferrey has finished a church at Chetwynd, in Shropshire. Cork cathedral, by Mr. Burges, is rising. S. John's, Middlesborough, by Mr. Norton, and S. Mark's, New Brompton, and All Saints', Reading, both by Mr. St. Aubyn, have been consecrated. Mr. Brooks has finished two remarkable churches, S. Michael's, Finsbury, and S. Saviour's, Hoxton. S. Augustine's, Haggerston, by Mr. Woodyer, is in progress. Mr. Buckeridge deserves great praise for his design for the convent and chapel of the Holy Trinity, Oxford. Mr. Truefitt is about to build in more solid materials his temporary octagonal church of S. George, Tufnell Park, Holloway. S. Martin's, Haverstock Hill, by Mr. E. B. Lamb ; S. Barnabas', Edgware Road, by Mr. A. W. Blomfield ; and All Saints', Newington Butts, by Messrs. Parris and Field, are new London churches, which we reserve for future notice. Mr. Blomfield's Radcliffe Infirmary chapel, at Oxford, is worthy of all praise. Mr. Crossland's church of S. Stephen's, Copley, Yorkshire, is one of the most successful of the year. Holy Trinity, Worcester, by Mr. W. J. Hopkins, contains the famous roof of the destroyed Guesten hall. Mr. Slater's S. Peter's, Edinburgh, has been finished. The college chapel at Hurstpierpoint, and S. Peter's, Devizes, by Messrs. Slater and Carpenter, have been consecrated : these architects have designed a church for Christchurch, Bootle, near Liverpool. They have also made an entirely new design for a cathedral at Honolulu. S. Luke's, Maidenhead, by Mr. G. R.

Clark, is an unsatisfactory building. Messrs. T. Smith and Son have built a very good English church at Stuttgart, dedicated in honour of S. Catherine; and Mr. Withers' English church at Wildbad must be noticed. The fine church of the Resurrection at Brussels, by the last-named architect, is making progress. The English Chapel at Stockholm has been consecrated. Mr. Gordon Hills has designed a church for Malta, which is very creditable. It must not be forgotten that at Liverpool Mr. Summers has designed a church for the Greek congregation, in Byzantine architecture.

"Of foreign works we have to notice the scarcely worthy design, by M. de Fabris, for a new western façade to the Duomo of Florence; and the extraordinary church, built of iron and concrete, at Vésinet, near Paris, by M. Boileau. The church of S. Barbara, at Breda, by M. Cuypers, with some other of his works, has been noticed in the *Ecclesiologist*.

"The list of church restorations is, as usual, a long one. In spite of the unfortunate example set by the authorities of Lincoln, we have reason to hope that the word 'restoration' is becoming less and less synonymous with 'destruction.' Mr. Scott has in hand Salisbury cathedral and Gloucester cathedral, and will soon begin upon the Westminster chapter-house. The lantern at Ely cathedral is nearly finished. Bath abbey church, and the fine church of Berkeley, Gloucestershire, are also in his hands. The spire of Chichester cathedral, rebuilt by Mr. Scott and Mr. Slater, has happily been completed. Mr. Butterfield has finished the restoration of S. Cross, Winchester, and that of Milton Ernest church, Bedfordshire. He has also taken in hand the collegiate church of Heytesbury, Wiltshire. Messrs. Lewis and Slater are proceeding with S. Bartholomew's, Smithfield. Mr. J. P. Pritchett assisted Mr. Scott in the restoration of S. Cuthbert's, Darlington, now finished. Mr. Street has in progress the restoration of the thirteenth century garrison chapel at Portsmouth, and has finished a remarkably successful work in Monkland church, near Leominster. Cowley church, near Oxford, and Burnham, Bucks, by the same architect, must also be mentioned. Mr. Deane continues the thorough restoration of Kilkenney cathedral. Messrs. Slater and Carpenter have in contemplation the rebuilding of the nave of New Shoreham church, Sussex: and there is some hope that the nave of Bristol cathedral may ere long be undertaken. Mr. Ewan Christian has completed the thorough restoration of the collegiate church of S. Peter, Wolverhampton. The curious Laudian Gothic church of S. John's, Leeds, is to be restored by Mr. Norman Shaw. Mr. S. S. Teulon has finished the restoration of Horsham church, and Mr. Woodyer that of S. Nicholas, Newbury. A very complete restoration of S. John Baptist's, Frome Selwood, Somersetshire, has been effected by Mr. C. E. Giles. Mr. White has restored Cavendish church, Suffolk; and Mr. Jacques, a local architect, the church of S. Nicholas, Gloucester. The restoration of S. Helen's, Bishopsgate, by Messrs. Wadmore and Baker, makes progress. Messrs. Kirk and Parry have in hand the well-known church of Heckington,



Lincolnshire. S. Benedict's, Cambridge, has been further restored, without (we are sorry to hear,) the aid of a professional architect. Mr. Smirke's restoration of the Chapel Royal, Savoy, has not been a satisfactory one. Worcester cathedral, we fear, has been flayed inside and out, almost as fatally as Lincoln.

"The completion of the restoration of Winchester High Cross, by Mr. Scott, must be chronicled. It has given rise to a curious iconographical controversy as to the right way of holding the pastoral staff in an episcopal effigy.

"Of 're-castings' of classical or renaissance designs we have to notice specially the excellent treatment of Babbury church by Mr. A. W. Blomfield, assisted in the decorative part of the work by Messrs. Heaton, Butler, and Bayne. Mr. S. S. Teulon has also re-cast into a Byzantine form the ugly shell of Ealing church.

"Of works in sculpture or decorative art we must mention the carved reredos at Great S. Mary's, Cambridge, by Mr. Armstead; some statues in the south porch of Canterbury cathedral by M. Phyllers; and the carved reredos of S. Michael, Finsbury. A sculptured reredos, from Mr. Street's designs, is contemplated for the church of S. Andrew, Wells Street. The mosaic reredos for Westminster Abbey, by Messrs. Clayton and Bell, must be noticed. The chancel of Chislehurst church, Kent, has been richly painted by Messrs. Harland and Fisher. Mr. J. P. Seddon has coloured the interior of Christ church, Broadway, Westminster, very successfully. Mr. Leighton's mural paintings at Lyndhurst church, Hants, have been completed.

"Good schools have been designed for S. Philip's, Clerkenwell, by Mr. Withers; for the Mote, near Maidstone, by Mr. Clarke; for All Saints', Reading, by Mr. St. Aubyn; and a parsonage for Newbottle, Durham, by Mr. C. Hodgson Fowler.

"Of 'instrumenta' we may mention Mr. Burges' design for a pastoral staff for the Bishop Designate of Dunedin (which was illustrated in the *Ecclesiologist*;) Mr. Carpenter's pastoral staff for the Bishop of Chichester; Mr. Blomfield's pastoral staff for the Bishop of Calcutta; and an elaborate metal lettern, for Louth, Lincolnshire, by Mr. Withers.

"The progress of Pointed Architecture in the secular branch of art is one of the most remarkable features of the year. In the first place Mr. Scott has been chosen to build in this style two enormous works—the Midland Railway Terminus and Hotel in London, and the University Buildings in Glasgow. Mr. E. M. Barry is making some additions to the Palace of Westminster in New Palace Yard. Mr. Seddon's Castle Hotel at Aberystwith is a very bold and successful design. Mr. Waterhouse is engaged on the Exchange at Manchester, the Union at Cambridge, and the Junior University Club in London. We have seen a picturesque design for new Baths at Brighton by Mr. Scott; and one by Mr. A. W. Blomfield for rebuilding the Hall of the Grocers' Company in London, which we hope will be adopted. Keighley Town Hall, by Mr. G. R. Green; Rochdale Town Hall by Mr. Crossland; and Chester Town Hall by Messrs. Lanyon, Lynn, and Lanyon; are all most



ornate structures. Mr. E. W. Godwin's Town Hall at Congleton has been opened, and we are glad to say that he is commissioned to carry out the new Courts at Bristol, incorporating with them the mediæval house, known as Colston's House, which was lately threatened with destruction. The new French Hospice in Victoria Park by Mr. Roumieu deserves notice : as does also the Masonic Hall and Club-house at Leeds designed by Messrs. Perkin and Son. Messrs. Slater and Carpenter are proceeding with the Lower Middle Schools of S. Saviour's at Ardingley, Sussex ; and have finished the Yeatman Hospital at Sherborne. Mr. Woodyer's Surrey County Schools at Crawley have been opened. That gentleman has also made large additions to the collegiate buildings at Bradfield. The Randolph Hotel, Oxford, by Mr. Wilkinson, is finished. Mr. T. N. Deane has designed a new range of college-buildings at Christ Church, Oxford. Mr. R. W. Drew has built a fine Gothic Mansion at Leigh Park, near Portsmouth ; and Mr. Norton one at Tyntesfield, near Bristol. That at Winscott, Devonshire, by Mr. White, is in an extremely early form of the style. The Dramatic College at Maybury, by Messrs. Smith and Son, affects the forms of Gothic : and so, among other banks, warehouses, &c., built in London, in Cannon Street, Victoria Street, Westminster, and elsewhere, do some warehouses from the design of Mr. R. W. Edis, in Wood Street, Cheapside. The Drinking Fountain at Westminster by Mr. S. S. Teulon approaches completion ; and we must also notice a good monumental fountain in King Street, Cheapside, close to Guildhall. For Bombay Mr. Burges has designed a School of Art in a kind of Orientalizing Pointed style. Unusual interest will attach to the competitions for the new National Gallery and the Palace of Justice. We sincerely hope that Pointed designs may be chosen.

“ We must notice here the generally successful restorations carried on at the Guildhall of London by Mr. Horace Jones, the City architect.

“ We are bound to tender our gratitude to Mr. Gladstone and Mr. Cowper for having obtained a vote in supply for the restoration of the Chapter-house of Westminster.

“ The preservation of the threatened screen of Christchurch, Hants, and of the church of S. John, Leeds, are hopeful signs of the growth of a conservative feeling for ancient monuments. Most unhappily, in spite of all opposition, the flaying of the exterior of Lincoln cathedral has been persevered in. We hear with regret that the destruction of the fine church of Stanhope, Durham, is in contemplation.

“ The year has not been particularly fertile in books of ecclesiastical interest. Foremost among those that have appeared is Professor Willis' Monograph on Glastonbury. Mr. Winston's various works on Glass Painting have been republished in a collective form. Mr. Fergusson's History of Architecture has begun to be re-issued in a new form. Mr. Buckler has published a work on the architecture of Iona cathedral. Archdeacon Freeman's pamphlet, entitled ‘ Rites and Ritual,’ is a very important contribution to the ritualistic discussion of the day :

to which we must add the work of another of our colleagues—the Sermon on the Ritual Law and Custom of the Church Universal, by Dr. Jebb. Mr. Walker has published a careful English translation of the Liturgy of the Church of Sarum: and the Rev. Orby Shipley has put forth a useful comparison of the Anglican Liturgies of 1549 and 1662.

“ Among other signs of progress may be mentioned the fact that a joint committee has been formed among the various Architectural Societies of London, under the Royal Institute of British Architects, for the purpose of providing that English Architecture shall be worthily represented in the approaching French Exhibition. We may add that the Institute has appointed among its Prize subjects for next year a Gothic Theatre and a ‘restoration’ of the famous cathedral of Old S. Paul’s. Our own prizes, for enamelling, offered in connection with the Architectural Museum, were very successful.

“ In conclusion, we think we may congratulate the Society on the continued healthiness and activity of the Gothic Revival.”

The Treasurer, J. F. France, Esq., laid a statement of the Society’s accounts before the meeting.

The following gentlemen were elected as members of the committee for the ensuing year:—the Rev. William Scott, J. F. France, Esq., the Rev. Benjamin Webb, the Rev. H. L. Jenner, the Rev. J. M. Neale, and T. Gambier Parry, Esq.

It was agreed to request the old auditors, Alfred Baldwin, Esq., of Stourport, and W. H. M. Ellis, Esq., of Monkstown, to retain their offices for a second year.

A vote of thanks was passed to the Very Rev. the Dean of Westminster for the use of the Jerusalem Chamber for the purposes of the meeting.

---

A Committee Meeting was held in the Jerusalem Chamber immediately after the Annual Meeting: present, the President, in the chair, J. F. France, Esq., and the Rev. B. Webb: at which all the former members of the committee were re-elected, and the former officers were also re-appointed. The Rev. J. Fuller Russell, B.C.L., was also added to the committee.

After adjourning, a party of the members visited the chapter-house, the crypt under it, the works for the new reredos, (near which were seen the two lately-excavated bases of the Confessor’s church,) and the triforium of the abbey.

---

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

**THE** Annual Conversazione of the Royal Institute of British Architects was held at their rooms, 9, Conduit Street, Hanover Square, on Friday, the 20th instant, when in addition to a large assemblage of members of the Institute, the following, invited by the President and Council were among the guests present, viz., the Earl of Effingham, Lord Talbot de Malahide, Lord Ernest Bruce, Vice-Chancellor Sir W. Page Wood, Sir John Boileau, Admiral Sir G. Back, Mr. Babbage, &c. A considerable number of members of the Archæological Institute, at present assembled in London for their annual congress, also attended the Conversazione.

A large collection of works of art was exhibited, among which were the following; two volumes of drawings and prints illustrative of the topography of ancient London, lent by the corporation of the City of London; a collection of very curious and interesting drawings of the palace at Westminster, lent by Mr. J. Dunn Gardner; a large drawing of Inigo Jones's designs for the palace at Whitehall and other works, contributed by William Tite, M.P., Past President; a series of photographs and drawings of S. Paul's Cathedral, lent by F. C. Penrose, Fellow, architect to the cathedral; a collection of drawings of various parts of Westminster Abbey, lent by G. Gilbert Scott, Fellow, R.A.; and numerous drawings of buildings of modern London, exhibited by Messrs. D. Brandon and T. Hayter Lewis, Vice-Presidents, Messrs. Sydney Smith, R.A., D. Burton, F.R.S., A. Ashpitel, G. E. Street, A.R.A., Horace Jones, city architect, E. I'Anson, J. P. St. Aubyn, G. Somers Clarke, J. Peacock, R. H. Shout, R. Brandon, J. Thomson, W. Slater, E. Woodthorpe, W. White, W. Burges, H. Carr, J. T. Perry, E. Bassett Keeling, Skinner Prout, Matthew Noble, and others. A very interesting collection of drawings and sketches of buildings in Egypt, by R. P. Spiers, was also among the attractions of the Conversazione.

---

## WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

**THE** first excursion for the present year took place on June 26, when about thirty ladies and gentlemen assembled at the Evesham railway-station a little before eleven o'clock, and thence proceeded in carriages to inspect the churches of Church Honeybourne, Cow Honeybourne, Bretforton, Badsey, and Wickhamford. The weather was brilliantly fine, the great heat of the unclouded sun being tempered by a refreshing breeze, and the society was honoured by the attendance of a much larger number of ladies than usual. A ride of about six miles through a pretty rural country, brought the party to Church Honey-

bourne, where the tour of inspection had been arranged to commence, and where the visitors were received by the Rev. J. G. Knapp. The Rev. G. S. Morris, of Bretforton, the Rev. H. G. Faussett, of Littleton, and others, were also waiting here to join the expedition. Mr. Severn Walker pointed out the architectural characteristics of the various churches, and read a few historical notes connected with the different parishes. Most of the churches and manors belonged to the Abbey of Evesham, the larger share of the lands having been at the Dissolution granted to Sir Philip Hoby, while several of the advowsons passed to the Dean and Canons of Christ Church, Oxford.

The church of Church Honeybourne consists of chancel, nave, south porch, and western tower surmounted by a lofty spire. The chancel is Early English, having single trefoil-headed lights on the side, and a triplet under a containing arch at the east end. The nave contains Decorated windows, but the original walls were raised considerably late in the fifteenth century, a nearly flat open roof erected, and a range of clerestory windows inserted on the south side. The tower and the porch also belong to the Perpendicular period. The former has merely a small and plain square-headed window, and narrow, oblong openings or slits, instead of the usual west and belfry windows. The porch is roofed with massive stone slabs, supported on ribs of the same material, as at Hampton, near Evesham. The chancel has recently been provided with new fittings, pavement, and open roof, at the expense of the Ecclesiastical Commissioners; but the altar table is very small and mean—suitable enough for a parsonage-hall, but quite out of character with its present situation and sacred purpose. The nave was restored some years ago, before the principles of church architecture were understood, the seats having doors, and a western gallery being retained.

Cow Honeybourne chapel, or church, though united to its near neighbour Church Honeybourne, is in the county and diocese of Gloucester. This structure, as is generally known, was for a long period—ever since the Reformation, probably—shamefully desecrated by being converted into cottages, which were occupied by several poor families. In 1856 the property was advised for sale by the Poor-Law authorities, when several members of the Architectural Society and a few other gentlemen subscribed the sum of £190, and purchased the old church. It was afterwards rebuilt, with the exception of the tower and a small portion of the chancel walls, under the direction of Mr. W. J. Hopkins, of Worcester. The purchase-money of the old building was given back towards its restoration, the rest of the funds being raised by the exertions of the Rev. J. G. Knapp, curate in charge of the parishes. The church is now a simple and appropriate little structure, comprising chancel, nave, north porch, and west tower. It is in the Decorated style, except the tower, which belongs to the Perpendicular period, as does also a window on the north side of the chancel. The interior is filled with plain open seats, but funds are still required for font, pulpit, and chancel fittings. Had it not been for the exertions of Mr. Patrick, the treasurer, and other members of

this society, the property would most probably have been entirely lost to the Church ; and as the names of the original purchasers have, we believe, never been published, a list is appended. It will be satisfactory to them to know that their liberal response to the society's appeal on behalf of the long-desecrated church has not been in vain, the renovated building being filled with an attentive congregation every Sunday evening. Service is also celebrated on Wednesday evenings throughout the greater part of the year. The Hon. F. Lygon (now Earl Beauchamp,) £20 ; H. G. Goldingham, Esq., £30 ; £10 each by Lord Harrowby, Sir E. A. H. Lechmere, Bart., the Ven. Archdeacon Thorp, W. Hancocks, Esq., Miss Loscombe, Miss L. C. Loscombe, F. Preedy, Esq., Rev. W. Parker, the late T. B. Vernon, Esq., W. J. Hopkins, Esq., and J. Severn Walker, Esq. ; £5 each by the Revs. T. L. Claughton, Dr. Collis, W. Godfrey, and G. D. Bourne, Hyla Holden, Esq., and Wm. Knott, Esq. Mr. Pattrick acted as solicitor for the subscribers gratuitously.

Bretforton Hall, the next resting place, though possessing no archaeological interest, was not the less a point of attraction, for here Mr. and Mrs. Dixon had most kindly provided a sumptuous and elegant luncheon for the excursionists, who appeared thoroughly to appreciate the bountiful provision made for their refreshment after a hot and rather dusty drive. At the conclusion of the repast the Rev. H. G. Faussett, on behalf of the society, thanked the host and hostess for their kind and liberal hospitality, and Mr. Dixon expressed himself as much pleased at having had the opportunity of welcoming the ladies and gentlemen present at his house, and hoped he might meet them again under similar circumstances. An adjournment then took place to the lawn, where a few minutes were agreeably spent beneath the welcome shadow of a magnificent walnut-tree—probably the largest in the county. Reluctant as all were to leave this delightful spot, the call of the secretary to their ecclesiological investigations could not be resisted, and after a walk of a few hundred yards the visitors found themselves within the walls of the old church of S. Leonard, at Bretforton, which is the largest church included in the day's programme. It has a long chancel, nave, with north and south aisles, each terminating in a transeptal chapel, two modern porches, and a western tower. The nave arcades are Transitional Norman, some of the capitals being curiously carved, one especially, which is supposed to represent the legend of the "Maid Margaret." There is no chancel arch, and the roof extends in one unbroken length from east to west. The rood-screen was destroyed about fifty years ago, but the steps leading to the loft still remain at the north-east angle of the south transept. The font is a plain circular bowl of Norman date. There are windows of the Early English, Decorated, and Perpendicular styles. The tower contains a good peal of bells, and, like all the towers in this district, dates from the fifteenth century. The interior is disfigured by ugly pews and a western gallery, only one of the old carved bench-ends remaining. The east window is filled with stained glass, by Preedy, in memory of Lieutenant Ashwin, who was

killed at the Redan before Sebastopol. There are three ancient crosses on the gables ; and the village contains a few quaint old timber houses. A halt was made on the way to Badsey, to look at an old farm-house that was formerly a grange of the abbots of Evesham. It contains a vaulted cellar and a long room, probably a dormitory, with a good roof of canted rafters. Externally there is a good gable, with its original hip-knob ; a large barn and the ancient fish-pond also remain. Badsey church has an advantage over its neighbours in possessing a much more lofty and massive tower, with good west and belfry windows, and surmounted by an embattled parapet, having four angles and four intermediate pinnacles. The body of the church, however, is not commensurate with the tower to which it is attached, being of small size and inferior architectural character. On the north side of the nave is a good Norman doorway. There are two or three good plain fourteenth-century windows, and a three-light Perpendicular one under a semicircular arch at the east end, but the nave is lighted by hideous modern openings in the walls and a dormer in the roof. The font is hexagonal, with an attached shaft at each angle of the base. This church has one fine feature that is wanting in the others visited on this occasion, namely, a lofty tower arch, which, however, is hidden from the nave by a plaster partition. The transeptal chapel has a richly foliated gable cross, which is remarkable on account of its being placed parallel with the ridge of the roof instead of with the gable, the object, no doubt, being to make it face east and west. A stained glass window, by Preedy, was placed in the transept in 1854 ; and it is hoped that a general restoration of the whole building may take place ere long. The colour of the new altar and pulpit hangings was rather startling, but for this the rector is not in any way responsible. The rector, the Rev. T. H. Hunt, being unavoidably absent from home, was represented by Mr. Jones, the churchwarden, who courteously attended the visitors both here and at Wickhamford. Mr. Hunt also kindly forwarded some interesting particulars respecting the church, &c., from which it appears that the lord of the manor claims the bite of the churchyard, the fences, the chancel, and half the fees ! The bells have recently been rehung at a cost of £55. They are supposed to be the oldest in the neighbourhood, and a copy of an inscription on one of them was exhibited by the clerk, and examined with much interest.

In the village is a simple school-house, erected in 1854 from Mr. Perkins's designs ; also a few old stone houses with mullioned windows and lofty gables.

Wickhamford church was found to be a very unpretending little structure, with a Late Perpendicular western tower, a chancel, nave, and modern porch. Examples of Decorated work occur in the windows, and at the east end of the nave-roof, over where the rood-loft stood, is some good oak panelling. The pews, seats, and gallery front are also of richly-carved oak—principally the linen pattern—and are reported to have been brought from London by Lord Sandys, at whose expense the church was "repaired and beautified" in 1841, as is



rather ostentatiously stated on a marble slab over the chancel-arch. On the north side of the chancel are two gorgeous and elaborate canopied seventeenth century monuments of alabaster and marble, with recumbent effigies of Sir Samuel Sandys, and his son, and their wives. The father and son died in the same month—September, 1624. Sir Samuel was the son of Archbishop Sandys of York, an ancestor of the present Lord Sandys, and the purchaser of Wickhamford from the Throckmortons. The manor-house adjoins the churchyard, and is a picturesque half-timbered structure, with an old circular stone dove-cot.

About half-past five o'clock between thirty and forty ladies and gentlemen partook of a cold collation at the Crown Hotel, Evesham, the Rev. H. G. Faussett, rural dean, officiating as president, and Mr. Severn Walker as vice-chairman. A few toasts were drunk, including "The Queen," "The Chairman," "The secretary, Mr. Severn Walker," and "The Ladies." Some of the party returned by the seven o'clock train, but many remained for the last train, and, accompanied by the Rev. M. Wood, vicar of Evesham, examined the churches of All Saints and S. Lawrence. The former is frightfully disfigured by the most unsightly and uncomfortable pews and galleries imaginable, and calls aloud for restoration. It was satisfactory to learn that some alterations were contemplated in the wretchedly arranged church of S. Lawrence, which was considered at the time of its reparation in 1836 to be quite a model of church restoration. The excursionists were indebted to the Rev. R. Cattley, for the treat of listening to the beautiful peal of bells in the Abbey tower. After a glance at the secular antiquities of the town, a move was made towards the railway station, and the last detachment of ecclesiologists arrived at Worcester at about half-past nine o'clock, somewhat fatigued, but highly delighted with the day's proceedings.

---

## NEW CHURCHES.

*S. Bartholomew, Dublin.*—This new church, designed by Mr. T. H. Wyatt, is to cost £7,000. Judging from a perspective view of the exterior, taken from the north-east, it will be an ornate structure of Middle-Pointed style. It has a nave, a choir, (forming the lowest stage of a tower and spire,) and a projecting apsidal three-sided apse. The nave has no north aisle, but a couple of separately gabled contiguous chapels projecting from it at right angles, besides a western porch. A vestry, with lean-to roof, abuts against the northern wall of the choir. The apse has two-light traceried windows on each face, and buttresses rising into lofty pinnacles at each angle. The central tower, which wants repose and simplicity in its lower stage, is surmounted by an octagonal belfry-turret, from which rises a rather lofty octagonal stone spire. The base of the spire rises from between angle pinnacles and an open parapet. An angle belfry-turret projects at the



north-east corner of the tower. The design has many good points. Of the interior arrangements we know nothing.

*S. Saviour, Highbury, London.*—This cruciform church, designed by Mr. White, makes progress. We reserve criticism till we can see it finished. But we regret its small proportions, although provision is made for further extension.

---

## SECULAR WORK.

*Castle Hotel, Aberystwith.*—We may congratulate Mr. Seddon on the beauty and originality of the designs which he made for this noble hotel. The photographs of the building, which have reached us, show an immense structure, with a frontage of five hundred feet, of a very Early-Pointed style, with a rather French character. We know no bolder or more successful adaptation of Gothic to modern secular life than this building. The mouldings are pure but exceedingly rich, and we notice great variety and beauty of floral carving. Nothing can exceed the picturesque combination of the roofs, gables, towers, and chimneys, in the exterior grouping; with the long ranges of windows, oriels, and dormers. Inside the details are equally decided. Indeed a picturesque fireplace in one of the coffee-rooms is almost *too* mediæval. This room is no less than one hundred feet long; and is divided from the bar by a triplet of Pointed arches borne on marble columns.

---

## CHURCH RESTORATIONS.

*S. ———, Longparish, Hants.*—Mr. White is carrying on some further embellishments of this already well-restored church. The organ aisle is now provided with a screen, and an ornamental metal cross with cresting has been added to the chancel-screen. A lich-gate has also been built.

*S. Mary, Vincent Square, Westminster.*—We notice with pleasure some excellent improvements in this badly designed church. A large choir has been formed; a reredos with some coloured ornamentation has been introduced; the organ has been brought down from a western gallery, and placed on the floor close to the choir on the north side, forming an enlarged vestry behind it; the seats have been lowered; and much coloured decoration given to the ceiling. The result is a very church-like interior, in spite of the mean architecture of the structure.

The crypt of *S. Stephen's Chapel*, in the palace of Westminster, has been enriched with a costly reredos by Mr. E. M. Barry; and its altar has been furnished with a frontal richly embroidered, from the same gentleman's designs.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

The Rev. Mackenzie Walcott's *Memorials of Winchester* will be a valuable companion to any one visiting the White City; but it sadly wants a plan, both of the town and of the cathedral.

*Ritual Inaccuracies*, (London: Masters,) by the Honorary Sub-Sacristan to the "Society of the Blessed Sacrament," is, we fear, a book that will more certainly give occasion to the enemy to blaspheme, than it will help or instruct the faithful. It is a kind of detailed Ceremonial. But to most people the *minutiae* here recommended would be intolerably burdensome. It seems to be very easy for reverence to degenerate into a very bondage of trifles. We regret this the more, because we are certain that a judicious and moderate Ceremonial would be largely useful.

*S. Benedict, Cambridge*.—An anonymous correspondent—whose assertions we are unable to prove—complains, that during the recent restoration of this church, the remains of an ancient holy-water stoup, bearing traces of colour, were needlessly destroyed. He describes other features of interest as having been brought to light; but we wait for confirmation of his report.

A correspondent sends us the hideous wrapper of a former number of *The Church of the People*, with comments on the church-interior there represented. Certainly the arrangement is as bad as possible. The altar is incorrectly vested, and has no superaltar, cross, nor candlesticks. There is a reading-desk under a pulpit: and large placards headed "Hymn ——" hang about the nave. The architecture is also of the most miserable kind. *The Church of England Temperance Magazine* (we may observe) has employed a far better artist to design a Gothic frontispiece.

Under the title of *The Old Church of S. John of Froome*, the vicar, the Rev. W. J. E. Bennett, has published a very readable account of that interesting building—its original foundation, its successive injuries, spoliations, and defilements, and its recent noble restoration. A ground-plan would have made this little volume more useful for visitors, as a guide-book; and we must protest against the two miserable woodcuts representing the north and west sides of the church, with which the book is deformed.

---

# THE ECCLESIOLOGIST.

---

“ Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXVI.—OCTOBER, 1866.

(NEW SERIES, NO. CXL.)

---

## SUPPRESSION OF MONASTIC ORDERS IN ITALY.

(*A Communication.*)

On the 17th of June the great Hall of the *Cinquecento* in Florence's grand old public palace was the scene of a proceeding that excited comparatively little interest at the time, and soon appeared to be quite forgotten by the national mind, amid the absorbing interests of a momentous struggle, the first act of which on the battle field, south of the Alps, took place seven days after the Chamber of Deputies had passed by a great majority, 179 against 45 votes, the Bill for the General Suppression of Religious Orders in the Italian Kingdom, without one exception for males or females, or deference to one claim, however venerable, however appealing to sympathy or respect. In the debates on this topic, begun ten days previous to the 17th, had been indeed much argument warmly sustained, with considerable array of facts, from the opposition, especially from the Sicilian deputies, who urged that this measure would be unacceptable, provocative, prejudicial to their island, where the monastic system has attained such high development, and is still represented by so many illustrious establishments. Exemption had been proposed for the Tuscan Camaldoli, a centre of large charities to all its neighbourhood among the Apennine valleys; for the entire Order of Hospitallers known in this country as “Benfratelli,” (founded by S. John Calabita;) and to the ever admirable Sisters of Charity,—but all in vain! and alike were thrown away appeals to the more generous and compassionate feeling that could scarcely fail to enlist itself in the cause of such institutions, at least to such extent as to desire the modification of proceedings hostile to, and bringing misfortune upon, their members. A combination of circumstances occurred to accelerate this catastrophe for the fate of the cloisters; as the war supervening and the parliamentary session being necessarily interrupted, it was deemed requisite to dispense with constitutional arrangements, so that

together with some other bills recently voted by the lower house, that in question had to be at once submitted to the ratification of the crown, without being brought before the senate, in which sphere it had been anticipated that stronger opposition would have been made, if not sufficient to effect the rejection of the measure thus carried by a departure from precedent, without concurrence of the upper house. The tenor of the speeches in support of this bill was, as it struck me, characterized by hardness and levity, but too indicative of the indifferentism and low tone of religious feeling now so prevalent among the educated classes, nor indeed confined to such alone in this country. After a few days was gazetted, under date 7th July, the "Decree of the Suppression of Religious Corporations," with the signature of the Prince di Carignano, now acting as Regent during the absence of the King, and also those of two ministers.

The law imports, according to the first three among thirty-eight clauses,—That Orders, Corporations, and Religious Congregations, whether Regular or Secular, as well as asylums and places for education involving the observances of community-life, and partaking of the ecclesiastical character, are no longer recognized in the State. That all houses and establishments pertaining to such are suppressed. That the members of such shall enjoy, from the day this edict appears the full exercise of all civil and political rights. That to the "Religious" of both sexes, who since the 18th January, 1864, have made profession by solemn and perpetual vows, and who belong to monasteries, &c. existing in this kingdom, is conceded an annual stipend regulated as follows:—To priests and choir-nuns of the orders living on their own property, 600 francs, if above 60 years of age; 480 francs if between 40 and 60; 360 francs for those under 40 years; to the priests and choir-nuns of Mendicant orders, 250 francs without distinction; to the lay-brothers and *converse* (or sisters engaged as servants) in the former classification, 300, 240, or 200 francs according to the same conditions of age; and to those in the latter (of Mendicant orders,) 144 francs if past 60 years, 76 francs if below that age; while those suffering incurable infirmities will be entitled, in the case of the endowed orders, to the maximum specified, and in the case of the non-endowed, to the amount of 400 francs per annum; and those nuns who have taken vows since the date indicated, may have their dowry restored, if such have been absorbed into the patrimony of the convent. As to objects serving for divine worship, pictures, statues, vestments, church furniture, such shall be preserved for their original uses where found; and in respect to monasteries illustrious for monumental character or artistic contents, it is announced that special provision shall be made by government for the care and good keeping as well of the edifices as of all such valuables, and this, as expressly stated, in regard to the more celebrated centres whose fate must excite interest, and which it was generally expected would have been altogether exempt, Monte Cassino, Trinita, Della Cava, S. Martino della Scala, Monreale, (all these being Benedictine, the last two near Palermo,) and the Certosa of Pavia, as well as to other centres distinguished for monumental character, for literary or artistic wealth; while works of art, books, archives, MSS., &c., not

to be left within the walls of the cloister, will be transferred to the public libraries or museums of the respective provinces,—an arrangement at all events to ensure their enjoyment by larger numbers, though it must be owned that the manner in which such treasures have been guarded and utilized in cloisters has generally been most creditable to the monks. All monastic premises, except (as we may infer) those of the above-named and more celebrated abbeys, are to be given up to the magistracies of the several provinces, if demand for this be made within a year, and if requisite, for purposes of public beneficence, to serve as schools, hospitals, infant asylums, or retreats of the poor. The nuns who desire, and within a given period petition, to be allowed to remain in their convents may do so, but, when reduced to not more than six, will be removed to join other sisterhoods still inhabiting premises where they may be undisturbed,—a humane regulation that goes far to apologize for the rest.

During several months previous to the debate on this law, public meetings had been held in various Italian cities, and with special demonstration at Bologna, Perugia, Brescia, Palermo, to express approval of the proposed measure, and petition for its adoption; whilst on the other hand petitions had been prepared in an opposite sense, to no avail, and certainly little corresponding to the declared feeling of the majority. Those petitions in favour of the cloisters would have been significant if otherwise recommended; but in the analysis to which they were subjected by the committee *ad hoc* it was found that many were signed by persons whose quality is utterly unknown, save in the case of priests, monks, and friars on the list, that in some two thirds of the signatures consist of the cross in lieu of the name which the individual could not write; in others all the names are in the handwriting of the parish priests who figure among the rest; in others, the priest attests that “a third person,” without giving name, has signed for the illiterate; while some of these petitions have female signatures alone, and many are drawn up with exactly the same formula, apparently taken from some prescribed norm. (See a full report in the *Esaminatore* of Florence, 15th March, 1865.)

From the able periodical above-named I translate the remarkable attestation in favour of this law, and which I believe expresses the view of the intelligent majority:—“None among the projects of law affecting ecclesiastical affairs ever submitted to our national legislation has been fraught with changes of such immense importance; none has been so pregnant with hopes for the future of Italy. We welcome it as a luminous proof that our legislators, as representatives of the catholic laity, are beginning with fixed purpose to enter upon the only way by which, as we are convinced, we may be able to attain the desirable solution of ecclesiastical problems, and especially to effectuate this,—*the reintegration of ancient and indubitable catholic rights for exercise by the faithful and by the clergy:*” reference here, I should add, being not only to the suppression of monasteries, but to the project for the reordering of ecclesiastical property, at the same time brought forward.

It should be remembered that, in consequence of the several decrees affecting the religious orders in Italy, each indicative of more and

more marked disapproval, and in their totality showing the progress of the hostile spirit now so prevailing,—these bodies had been, with but few exceptions, condemned to prospective dissolution, and almost all their novitiates closed long before this severer measure that denies even the peace of the cloister for life's remaining years to but a few inmates.

One is inclined to ask, what is the immediate provocation given by religious orders in this country, so long their chief centre, and the birthplace of so many? What other than the least worthy motive, the desire of confiscating their property for the purposes of State, can have led to this last procedure, which is in fact but the sequel and complement to that carried by the Piedmontese Chambers in 1855, which struck at all the monastic institutions except a certain number of those dedicated to special offices of charity or utility? And, above all, what is the source of the feeling of bitterest animosity now so declared against them, so manifest in the expressions of the popular temper as finding vent in whatsoever channel, journalism, light literature, periodicals, caricatures, the stage, the political platforms in the Italian life of the present?

It was prophetically said by a living Italian statesman, Cibrario, that the divorce of the cause of the Church from the cause of civil progress would be attended with more evil both to one and to the other, than it would be possible for a single generation to see or apprehend. Those words were written in reference to the reactionary policy inaugurated at Rome after the papal restoration in 1849; and the whole course of this land's history in the years subsequent has been their confirmation. In the now increasing and portentous growth of a scoffing and utterly negative infidelity among the Italians, it is impossible not to see the result of a great provocation; and at the same time we may be led, from various facts, to infer the event of pushing that provocation to its utmost length; of risking everything, and trying every means, at whatever danger to national religion, to the peace of consciences and the harmonies of social life, for one interest and with the object of promoting one cause, namely the temporal power of the Pope. From time to time we hear of such proceedings, especially in the provinces severed from the dominions of the Tiara, as the refusal of the Sacraments to the dying, of marriage rites, of baptism, of absolution at the confessional, &c. save on the condition of political recantation, in the case, namely, of those who have in any manner identified themselves with the new government, or been known to have co-operated for its establishment after the facile overthrow of that preceding. Here may be mentioned, among other like examples, that of a lady possessed of certain property, at Macerata, who was virtually excommunicated, denied absolution and the privilege of communion in that diocese for not preventing her tenants from giving their votes in the *plebiscit* for Victor Emmanuel; besides the far more deplorable issue, reported as by no means unfrequent, of the soul's departure without sacramental reconciliation with the Deity, however fervently desired, because the assistant priest has refused to accept any token of submission short of formal renunciation political in sense, and perhaps morally impossible without guilt of falsehood at that awful moment. Long indeed before the Italian movement had attained its



climax did such a revolting scene become historic in the case of a cabinet minister at Turin, who however finally yielded to the priestly importunities, but too late to receive the Sacrament withheld, save at that price, till death was imminent. And such example of the wresting of spiritual for the service of temporal things, the absolute identification of Rome's political interests with those of the Church of CHRIST, so far as such monstrous abuse is possible, is it not alone sufficient, where become notorious, to account for the heartless scepticism, the desolating stream of infidelity that now presents so fearful a sign of the times in Italy? When the keys of heaven are used to unlock the treasures of earth, or rather in the convulsive attempt to prevent their inevitable loss, can we be surprised at the results of scorn and bitterness, at the daily attacks on the clergy, and the public insults heaped by the press on the head of their august and indeed virtuous chief who sits at Rome?

It may be that the religious orders are little in the aggregate, perhaps less than the secular clergy, responsible for any irritation to the national feeling; and that in abstract justice no apology can be drawn from the facts above noticed for severities against them. I cannot however withhold my testimony that certain of these communities have contributed to bring about by silly and quasi-idolatrous practices, by extravagant image-worship, and a theatrical parade, substituted for the dignity of catholic devotion, the present lamentable fact of discordance between religion and intellect in Italy. The regulars have generally, in times of excitement and opposition to the Church, been the first objects of attack, because conspicuous for their devotedness to the Papacy, which alone would be sufficient, in the present public temper, to alienate from them. The onset against them, so often violently repeated, has been in most instances motivated alike; and even at such a short interval, after the origin of the two great orders of friars in 1241, do we find the Emperor Frederick no sooner led to suspect the Papacy of intents hostile to his throne, than he banished from his Italian States all the Dominicans and Franciscans, except two friars in each convent, spared for the service of their churches. Among provocations to the Italian mind to patriotism and to reason, may be classed such advocacy of political theories as the Jesuits have been maintaining for seventeen years in the *Civiltà Cattolica*, a periodical which perhaps has done more injury to those Fathers than all the attacks of journals and novelists; and it is now generally believed, with whatever justice, that that publication does not so much receive its inspirations *from*, as impart inspirations *to*, the Cabinet of the Vatican. Among causes of dissatisfaction may be included, and most certainly, the immense overgrowth of Mendicant orders, and the palpable evidences everywhere at hand in this country that wherever their establishments are most prominent, prevail in like degree poverty, idleness, and all that has the retrograde character in social life; as example of which may be cited the entire Neapolitan States, where among 1096 religious establishments in existence up to 1861, not fewer than 610 belonged to the orders dependent upon alms; also that interesting city of sanctuaries, Assisi, one of the most wretched formerly under the Roman government.

Such orders as the Scolopians (*Scuole Pie*), Christian Brothers,



(who are all laics,) alike entirely devoted to elementary education, which at all their schools is gratuitous, will be regretted; and in regard to the former it seems scarce possible that the law can be enforced in Tuscany, where their services are most prized, their colleges, at least in Florence, affording not only the rudimental, but the higher walks of instruction without cost to parents; also as to the Sisters of Charity, it may be hoped that the authorities will allow exemption rather than offend so much as would the dispersal of these estimable societies, everywhere known, and gratefully regarded in the Italian States.

On the whole, while regretting the harshness of the measure adopted, and condemning this severance of the modern from the ancient life of Christianity as affecting the Italian Church, I cannot help seeing in the fate of the religious orders the reverberation of a shock and onset provoked by the power most interested and pledged for their support, most indebted to them for zeal in service and absolute submission to its behests. A beautiful and impressive feature in Italy's rural life, a centre of much that is good and useful both in town and country,—religious houses whose very aspect announces privileged peace, and seems to shed around a light of sanctified calm and olden beneficence, while maintaining a venerable link between the present and past of this land's civilization,—all this is to be swept away in the result of one day's voting at the Palazzo Vecchio. And perhaps the most melancholy comment that can be passed on this episode in the story of innovations is conveyed in what I may conclude by repeating, that the measure has in no manner excited surprise, has scarce called for any expression of pity or sympathy for the sufferers.

C. J. H.

17, *Borgo S. Apostoli*,  
*Florence, August 10th.*

[Our readers will have observed with pleasure that the Italian Government has recently decided upon the preservation of the Monasteries of Monte Cassino, and S. Mark, Florence. No doubt this decision has been considerably influenced by the representations from this country promptly and energetically made by Lord Clarendon. We believe that his letter to Mr. Elliott, our minister at Florence, in which he first brought the matter under the attention of the Italian Government, was written in consequence of a private communication from our President, previous to the receipt of any public representation.—ED.]

---

## WELLINGTON COLLEGE AND CHAPEL.

WELLINGTON College possessed at starting the advantage of a site as beautiful as it was healthful, in the midst of that wide and elevated tract of moorland which forms so noticeable a feature in Surrey and in the adjacent parts of Berks and Hampshire: and those who laid out the grounds saw their advantage in planting avenues of conifers, such as the Wellingtonia, the Araucaria, and the Deodar which thrive most naturally upon the peaty soil. The building unfortunately fell into

the hands of an architect in whose nature the concords of style and of scenery claimed no place. So Mr. Shaw could find no better expedient ready to his hand than to plant down clear upon the Surrey moorland, as a school for English boys, a red brick reproduction of a Bourbon French chateau. There are many urban situations in which, and many uses for which (the superior claims of Gothic for all objects being for the moment postponed) this style of Mr. Shaw's predilection might not have been inappropriate or unpleasant. So Wellington College has in it a certain character of gentlemanly repose approaching to dignity, and it is so far real in its conception that the roofs are apparent, and the dormers visible; while art displays itself in a series of electrotypes of bronze statues and busts of Peninsular heroes turned out from Mr. Theed's studio. On the merit side may be reckoned the large dining-room which aspires after the character of a college hall, and the general airiness of the dormitories. On the negative side must be recorded the painful balancing of the two heavy and identical towers. Still after the balance has been struck, the building stands out on the purple heath sweep with something of the air of a courtly laird deer-stalking in silks and ruffles. One apartment fortunately Mr. Shaw did not provide, and that was the chapel; the few years that elapsed between the college being planned and the chapel built were revolutionary enough to result in Mr. Scott being called in for the supplementary work. Mr. Scott was wisely bold, and felt that all the identification which he could offer between his work and that of his predecessor would be that of material. The college was red brick with a simple slate roof,—so the chapel might also be, and thus the secular would not hurt the religious structure, while the latter would give life to the former. At the same time the two were judiciously placed at a little distance apart by a sort of open gateway, and a short narthex-like passage with an arcaded window line to the south, and an attached vestry to the north. Beyond this extends the chapel proper with a western door flanked by circular panels with scriptural subjects. The chapel, which is of the collegiate and not (as at Harrow) of the parochial type, terminates in a five-sided apse, and is like the college itself built of red brick showing internally in contrast to stone corbels and shafts. The aisle windows are each of two bays, with the square abacus which is found throughout the building. The wooden roof of the chapel, which is open to the rafters, is five-sided. We should have preferred its having been vaulted or ceiled in. The sanctuary however is groined in brick with stone ribs, rising on a single step, with three steps further on, and a footpace. It is arcaded all round, with four arches in each bay, except the first to the west, which is so disposed as to form three sedilia. The fittings comprise return stalls of oak in the westernmost bay with antiphonal rows of benches, four desks of deal for the boys in the remaining chapel, and a plain brass lectern standing very much to the west. The altar is simply vested. The organ projects from the wall in the north-eastern bay of the choir proper. Four out of the five windows of the apse, and the western rose, contain painted glass, and the capitals and corbels all through are elaborately sculptured with representations of local

foilage. The whole effect, composed as it is of very simple elements and with a moderate ritualistic apparatus, is solemn and effective, and Mr. Scott deserves great praise for a decidedly successful design. It is only to be regretted that the shell could not have been made broader: as it is the seats crowd the area, and the architectural effect is thereby marred. Any one who has seen how much of dignity the great breadth of the chapel at Hurstpierpoint contributes, will regret that any appearance of narrowness should have been given in this case. A boys' school chapel is *ex-pres* to a college chapel proper, but it is not quite identical, and the main difference between the two will probably be found in the more urgent demand which one makes above the other for conspicuous breadth. At Harrow Mr. Scott has essayed development by adopting with great success the parochial plan. In the smaller school of Wellington College he has fallen back on the old type, but has too much been guided by university precedents in his dimensions. The tourelle of Wellington College Chapel is the feature we least like,—like that of Harrow it rather seems to want solidity at its base.

---

### S. PETER'S, BOURNEMOUTH, HANTS.

THIS is one of Mr. Street's most important and most successful new churches, and deserves accordingly (although we have already noticed it from the drawings) a careful description from personal observation. It is remarkable as an example of the good effects of the system of gradually building a church, which is so seldom possible—or at least which is so seldom practised—in these days. Bournemouth was originally provided with a wretched conventicle-like structure, that barely accommodated the congregation, until the firm perseverance of the incumbent, ably seconded by Mr. Street's skill, completed the present noble edifice. We ought not indeed even yet to say "completed," for the tower and spire (for which space is left at the west end,) are not yet built, though money is being raised for their erection. But the body of the church is finished, having been built piecemeal, and showing (in an interesting manner,) many proofs of its progressive development. The plan consists of a nave and aisles, a chancel with vaulted sanctuary, chancel-transepts and chancel-aisles, with sacristy at the north-east angle, and a south-western porch. We shall first describe the design, leaving some few points of criticism to the last. The style is very early Geometrical Pointed, scarcely distinguishable indeed from First-Pointed in the clustered and banded shafts of the chancel. The material is local stone, of two colours, very effectively contrasted in bands and voussoirs; while the interior glows, in its eastern portion, with polished marbles and alabaster. A striking feature in the design is the comparative plainness and simplicity of the nave, when contrasted with the extraordinary

architectural richness of the choir and sanctuary. The nave is lofty, with a good open timber roof; and a well-managed clerestory on each side, composed of coupled lights in hooded arcades, filled with grisaille glass, and well managed in respect of constructional colour. The arcades on each side are of five arches, excellently proportioned, and with well-moulded octagonal shafts. The south aisle is lighted by windows of two lights, having quatrefoils in the head, which are decidedly common-place and ineffective, when compared to the fenestration of the north aisle. This north aisle, built (we believe) some time after the completion of the south aisle, is lighted by twelve broad trefoil-headed lancet-lights, all connected by a continuous shafted internal arcading. Each light contains in painted glass the figure of an apostle; a portion of the Creed being assigned to each saint in succession. An excellent effect is produced by an alteration in the lower level of these arcaded lights towards the west end. Whether this was intentional or not, we do not know; but the result is exceedingly piquant and successful. The chancel, opening into the nave by a lofty and broad arch, with corbelled imposts having marble shafts, is of four bays. The two western bays are roofed in timber, and are treated internally almost as though they were a lantern. Laterally they open by two richly moulded and marble-shafted arches into the chancel-transepts. The two eastern bays of the choir, forming the sanctuary proper, are vaulted in stone. This is very properly the most ornate part of the church. The vaulting, which is octopartite, rises from groups of banded marble shafts; the ribs and the vaulting-cells being constructed of the bi-coloured stones already mentioned. The east window is a rich and beautiful Middle-Pointed geometrical composition of five lights, with a traceried circle in the head, the whole raised at a high level above the reredos. North and south the sanctuary has its eastern bay blank in the return walls; the second bay opens by an arch into the chancel-aisle on each side. The chancel-transepts require the next notice. They spring (as we have already described) north and south from the western bays of the chancel. They are roofed transversely to the axis of the church. On their west faces they open into the nave aisles, though of course they project considerably beyond the aisle walls. Their gables are filled with good windows. On their east faces are arches opening into the chancel-aisles, while in the north transept, northward of the north chancel-aisle, is the door into the sacristies; in itself a good composition, with a tympanum carved in a bas-relief of the Charge to S. Peter. The chancel-aisles terminate to the east in two-light windows. Externally the general loftiness of the design is very satisfactory, though, in the absence of the western tower, the length at present looks inadequate. The clerestory, with its coloured voussoirs, is a particularly striking feature. The transepts however, being in their wrong place, are ineffective; and the grouping of the whole east end, consequently, is confused and "muddling."

The arrangements and fittings next call for attention. The chancel and sanctuary rise by three steps at the chancel-arch, two at the sanctuary and two at the footpace. There is a low western screen of iron, but singularly wiry and inelegant in its design, on a low and

elaborately carved, but thoroughly "Perpendicular," basement of alabaster. Within this screen rise the steps, and there are metal gates. The arches north and south of the choir cry out for parclose-screens. We believe that metal screens are intended, when funds permit, to be placed here. The floors are paved with marble and coloured tiles in good designs. The stalls and subsellæ, though well-arranged, are merely temporary fittings of stained deal. The sanctuary, guarded by low brass rails, which do not meet in the middle, is unusually spacious and beautiful. The altar is of good proportions, and properly vested. Behind it is a richly carved retable in alabaster, richly gilt, and partially coloured. The subject is a seated figure of our Lord in His Majesty, holding the orb, within a pointed aureole, and adored by kneeling angels on each side. The carving is very beautiful, and the effect of colour, under different lights, exquisitely harmonized. Yet we should plead for a little less gilding, and for a little more positive colour in the wings of the kneeling angels: and their hair had better, we think, have been coloured than gilt. Unfortunately this beautiful carving is comparatively ineffective at any distance, and can only be enjoyed from the chancel or its aisles. The moral is, that for so large and long a church some bolder treatment is required for a carved reredos. Altar-cross and candles stand on a constructional superaltar. It is a minute point of detail, but still worth mentioning, that the horizontal gilt line, on which rest the feet of our Lord's sitting figure, interferes most awkwardly with the transverse arm of the gilt altar-cross, giving, in many points of view, the effect of a *double* cross. In truth, the retable is too low. It should have been placed higher up, so as to be quite free of the altar ornaments. Above the retable itself there is a most elaborate piece of canopy work in alabaster. It serves as a kind of canopy to the bas-relief below, but fails for want of connection with it. The whole wants unity and fusing together. It now looks as if either the canopy or the retable was an afterthought. A result of this incoherence is that, in a general view of the east end, the window looks too high up, instead of forming part as it were of a general composition. The lower parts of the east wall, north and south of the altar, and the returned walls of the sanctuary are treated in a novel manner. The basement is an ornate mosaic of alabaster and stones inlaid with fleurs-de-lys, in large chequers, with a constructional credence table on a bracket on the south side. Above this basement is an ornamentation of green tiles enamelled in subjects. These we believe are executed by Messrs. Morris, Marshall and Co. The subjects represented in the east wall are standing angels, of a very Præ-Raffaellite type, very cleverly drawn in a kind of shadowy style, but highly ineffective at a distance. On the returns are some much more successful designs of the Last Supper, for example, executed on tiles in the same manner, but with better drawing and more pronounced coloration. The want of sedilia is very apparent. The clergy sit, at present, on the alabaster basement of the future parclose-screens.

The pulpit, which stands at the north-east corner of the nave, is circular in plan, and in design an open arcade with coloured shafts and alabaster caps. It is very good in many ways. The book-desk is

sustained by a large standing figure of an angel with extended wings. Our only complaint is that the scale of this large figure is incongruous with that of the small busts which adorn the canopied work of the arcade of the pulpit. The font, placed at the west end of the south aisle, is in marble—but not, we think, of a very felicitous design. The nave and aisles are filled with open seats of deal, of various designs, some of which struck us as being an improvement on the ordinary types. The whole floor is paved on an uniform level with coloured tiles.

Our readers will acknowledge that few modern churches are so sumptuous or so artistically designed as this. We have forgotten to say, that the floral carving throughout on the capitals, &c., is extremely rich and beautiful, without being excessive. There are also richly carved reliefs, in bold circular panels, on the north and south walls of the lantern, above the stalls, and between the coupled arches on each side. These panels represent the Annunciation and the Crucifixion respectively. Nearly all the windows are filled with painted glass, chiefly by Messrs. Clayton and Bell, and most of it excellent of its kind. There are some inferior (perhaps earlier) windows in the south aisle, representing scriptural scenes on grisaille backgrounds; but the clerestory grisaille is more successful, and the single figures in the north aisle are decidedly good and bold. There is also a very successful grisaille window, with coloured subjects, in the east wall of the south transept. The east window is an elaborate composition, pleasingly coloured, and with a grayish tone, which is particularly refreshing in these days when most modern painted glass is so hot and yellow in hue. But we have some faults to find with the iconography of this window. The five lights are filled with scenes in two ranges: the upper row representing incidents in our Lord's life, and the lower one corresponding scenes, supposed to be types, from the Old Testament. These are not always well chosen. For instance, the cutting off the ear of Malchus by S. Peter—in itself a not particularly edifying event—is balanced by the murder of Abel. The consequence is, that by far the most conspicuous object in the iconography of the whole church, owing to the prominence of the two nude struggling figures, is the sin of Cain! What can be the advantage of gazing at such a picture continually? The Crucifixion is balanced less objectionably by the Brazen Serpent, and the Entombment by the lowering of Joseph into the Pit. The other antitypal scenes we could not make out.

Decidedly the least satisfactory thing in the design, considered as a whole, is the position of the transepts. We are more and more strongly of opinion that transepts should spring not from the chancel of a church, but from its nave. In this case the comparative meagreness of the transepts, with their large surfaces of blank plastered wall, is an eyesore from the nave, when contrasted with the beauty of the chancel. Again they decidedly swallow up the voice. We know few modern churches which are so unsuccessful acoustically. The Lessons are nearly inaudible in the nave; and even the choir (though this may be due partly to the unison Gregorian music that is exclu-



sively used,) is not heard through the whole building. Again, the people seated in the transepts and choir-aisles must miss the sermon altogether. On the other hand, the effect of the choir-aisles is not only admirable in an artistic point of view, but they afford great facilities for the recession of communicants from the altar. The fact that the sanctuary is vaulted deserves all praise. But we could wish that the chancel proper had been vaulted too. The wooden roof of this part, with its quasi-lantern effect, is not satisfactory ; and the vaulted sanctuary, from the fact that its outer roof is lower than that of the nave, is decidedly too low for internal effect. But, in spite of these criticisms, this church must be regarded as one of the very best of our time.

---

### ATHERSTONE CHURCH, WARWICKSHIRE.

THE following circular has been issued, and we commend it to our readers' best attention. We have seldom seen an appeal which more deserves a favourable consideration. The church, with its octagonal tower, is (as is well known,) of more than common interest and beauty. The incumbent and churchwardens have rescued the chancel from its long desecration, and have exerted themselves nobly to raise the comparatively small sum required for restoring it, and throwing it once more open to the church. We shall be very glad to receive subscriptions for this purpose ; or they may be paid direct to the incumbent of Atherstone, the Rev. F. H. Richings.

*" The Parsonage, Atherstone, September 4th, 1866.*

" SIR,

" We beg to submit to you the following statement, and to solicit your kind assistance in completing the work to which it refers.

" The ancient choir or chancel of S. Mary's church, Atherstone, had been alienated from the church for nearly three hundred years, when circumstances occurred which led to its being offered for sale by public tender.

" Besides the wish to restore the chancel for the worship of God, and thereby prevent the scandal which would arise from using a consecrated building for secular purposes, there existed an ABSOLUTE NECESSITY for securing it to the church, lest the public services therein should be interrupted by the uses to which the chancel might be applied.

" The addition of this spacious chancel is very desirable for the use of the week-day congregations, and would also give an increase of one hundred and twelve sittings, besides greatly improving the appearance of the interior of the church, which in its present state has neither chancel nor east window.

" It is an interesting historical incident connected with the building, that in this chancel, on the day before the battle of Bosworth Field, Henry VII., then Earl of Richmond, knelt before the altar, implored help of the Almighty, and received the most Holy Sacrament of the Church.—*Vid. Harleian MSS. No. 542.*

" The chancel has been bought for £260, and its restoration is estimated by the architect, G. G. Scott, Esq., R.A., at a further sum of £750."

Signed by the Incumbent and Churchwardens.



## THE REV. JOHN MASON NEALE.

THE long and painful illness of our friend and colleague, Mr. Neale, which was referred to in our Annual Report in our last number, terminated fatally on the 6th of August, a very few days after our publication. It is with deep sorrow that we chronicle the loss, which may well be called premature, of one who has been for so many years our fellow-worker in the Ecclesiological movement. It is scarcely necessary to say in this place that Mr. Neale was one of the original founders of the Cambridge Camden Society, and one of the earliest, and ablest, and most constant, contributors to the pages of the *Ecclesiologist*. Of the small band of Cambridge students who were associated in the earliest and most troubled days of the Ecclesiological movement, under the leadership of the Archdeacon of Bristol, he is the first who has been called to his rest. But he lived long enough to see the complete triumph of the great principles for which he had laboured so zealously. Indeed, when the victory of the true principles of ecclesiastical design, of correct church arrangement, and of ritual propriety, had been won, his interest in the cause sensibly abated. Constitutionally aggressive and energetic, Mr. Neale cared less, perhaps, for securing and adorning the ecclesiological triumph than he had cared for winning it in the first instance. Accordingly he tacitly withdrew some years ago from any very active concern in the management of the Ecclesiological Society. He continued indeed to contribute to our pages, but chiefly on liturgical and ritual subjects, or on hymnology. In particular, the interesting series of *Sequentiæ Ineditæ*, most of which he copied from manuscript Service Books, which he examined on his frequent Continental tours, were among his latest communications to this journal. But for some time he had ceased to attend Committee Meetings, though he did not discontinue to share the editorial responsibility of our pages. Indeed, as is well known, the foundation and management of the Nursing Sisterhood of S. Margaret's, East Grinstead, and of the numerous subsidiary institutions which grew up around that nucleus, engaged latterly nearly his whole time and energy. He died, worn out (it may be said) with incessant work, at the early age of forty-eight; leaving behind him the reputation of being one of the most learned theologians, one of the most erudite scholars, one of the best linguists, one of the sweetest hymnodists, and perhaps the foremost liturgicist of his time. The versatility of his powers was astonishing; and it may be doubted if his capacity and his fondness for hard intellectual labour were ever exceeded. Gifted with an extraordinarily retentive memory, an indefatigable student, and trained from early childhood in the habit of fluent and graceful composition, he became one of the most voluminous as well as accomplished writers of his generation. Indeed there is scarcely any branch of literature in which he did not distinguish himself; while in some he has left behind him no rival and no successor. His loss is one which will be felt very widely indeed at a time when ripe theologians, and original preachers, and orthodox commentators, and finished litur-

gical scholars, are few in number among us. Of the loss sustained by his private friends this is not the place to speak.

Mr. Neale held no preferment in the Church of England except the wardenship of Sackville college—a mere almshouse—with an income of less than £30 a year; a post, indeed, which might have been held by a layman. For mere parochial work he was probably unfitted; but it is a scandal and a disgrace that he was never offered a stall or even an honorary prebend in a cathedral chapter. Yet the comparative seclusion of the picturesque home which he chose for himself suited his own tastes exactly; and in the rebuilding of the chapel of Sackville college, and in the restoration of the hall and other buildings, he was not without an opportunity of carrying out into practice those principles of art for which he had so ably contended. Still more lately, in the commencement of the buildings of S. Margaret's convent, from Mr. Street's designs, but under his own personal supervision, he turned his great practical knowledge of Pointed architecture to good account. The progress of these works afforded him the keenest pleasure in his last days.

It is not to be wondered at that many of those whose acquaintance with Mr. Neale is of comparatively late date, and who remember him rather as the founder of the Sisterhood of S. Margaret's, than as the foremost champion of a movement which has well-nigh done its work among us, should seek to commemorate him by completing, in his honour, the erection of the conventual buildings which he had so much at heart. But others, who associate him rather with his earlier labours and aspirations, have wished to pay some tribute to his memory which might recall their old fellowship with him in the several works which were accomplished by the Ecclesiological Society. Accordingly, some members of the Ecclesiological Committee have obtained his widow's consent to their taking upon themselves the task of erecting a suitable monumental cross over his grave in East Grinstead churchyard. Mr. Neale left some instructions as to his funeral and his epitaph, which will naturally be observed as closely as possible; but his friends may fitly put up to his memory a more costly tomb than his own humility would have desired. Elsewhere we have indicated the way by which any of our readers, who are so minded, may help us in paying this last tribute to our friend's memory.

---

## THE CATHEDRALS OF IRELAND.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I propose, with your permission, to write for insertion in the *Ecclesiologist* a few successive papers upon the Cathedrals of Ireland. The object will not be so much architectural, or even, as the term is commonly understood, archæological, as ecclesiastical, in the extended meaning of the word. It is my desire to put together some observations upon the constitution of those churches, which may perhaps act as suggestions or incentives to those who have the opportunities

of more extensive and accurate research than is in my power. And I hope it may be understood, that any facts which may be stated, or conjectures which may be offered in these papers, are contributed as mere outlines, hereafter perhaps to be filled up by other hands.

When I speak of the Cathedrals of Ireland, I include in my immediate object all those churches in Ireland which have borne, and still bear, that name, in which there is any trace still remaining of a collegiate body or Chapter: and there are very few indeed which are otherwise. And this with all deference to one whom all good men must love and revere, the present Archbishop of Dublin. I have seldom read anything with more pain and regret than the observations and suggestions made in his primary Charge of last year upon this subject. In his note (p. 87) he speaks of twenty of these churches as "so-called cathedrals:" the context of the note implying that those have no real claim for the name which are without corporate revenues, foundations for vicars choral to perform the cathedral services, and endowments for the members other than what are derived from parochial benefices, or which are incorporated with parish churches. The Archbishop here surely confounds the accidents with the essentials of a cathedral church. The cathedral is the mother church of the diocese, where the Bishop has his throne. Such was the definition accepted throughout Christendom, even in those places where there was no corporate body of priests or ministers specially attached. The cathedral of Kilmore has for centuries ceased to have a chapter, and yet it is still the mother church, and possesses the episcopal cathedra. Very many cathedrals in Europe are parochial also, and such, I believe, are the Welsh cathedrals. There is nothing contradictory in their double functions, which are distinctly defined and preserved in several Irish cathedrals, as Cashel, Limerick, &c. The latter has been all along a parochial, as well as a cathedral church. Corporate *revenues* are accidents. But the corporation may and often does exist without them. The Irish chapters have the ordinary duties to perform connected with certain episcopal acts, for which their sanction is necessary. In many, which in the performance of divine services have from time immemorial observed no choral or collegiate usage, the chapter members are responsible for their turns of preaching and of duty. In default of vicars choral or minor canons, all church offices would fall upon them, and these are now discharged by them either in person or by legitimate deputies. I say in *many*, though there can be no reasonable doubt that such was the constitution of all. Vicars choral, or minor canons, though now the adjuncts of all English cathedrals, are not essential parts of the foundation; nor is the choral service necessary towards the recognition of a church as a cathedral or even collegiate foundation. There is good reason for believing, as I presently hope to show, that many of these churches in Scotland and Ireland, never seem to have possessed any regular subordinates for the choral performance of the service. Collegiate churches have often existed without these elsewhere. I fully grant, that without a choir and inferior ministers a cathedral is *defective*;—that is all: just as I would consider the fabric wanted completeness if it had no aisles, nave, or belfry. A Bishop would not forfeit his

title, if he had no episcopal palace. As to the individual revenues of the dignitaries and members, I shall subsequently make some remarks on these, which it is to be hoped may do something towards weakening the tendency of the Archbishop's disparaging designation. But while upon this, I must occupy a little space in a quotation from the text of his Grace's Charge, p. 61—63.

"We ought not to resist a legislation, which should have for its object a doing away in the future of some of those superfluous titles which convey the notion of a wealth, splendour, and extent in an establishment quite foreign to its real poverty and depression. A Member of Parliament, in an attack upon our branch of the Church a year or two ago, rounded off one of his periods by a reference to the 'Dean and Chapters' which an Irish Bishop possessed, to help him in the oversight of the 5000 Protestant souls, which, as he informed the House, was the average number that an Irish diocese contained! The 'deans and chapters' were no exaggeration. All our Bishops have 'deans;' some have three; Cashel and Killaloe have four; nearly all have not a chapter only, but 'chapters.' A plain Englishman, however, well affected to us, will count that under present circumstances we are carrying too much sail, when he hears that, while in England 29 deans of cathedrals or collegiate churches suffice, our Establishment includes 32 deans, an average of nearly three to each Bishop, and 293 other dignities and prebends. With deans he instantly associates a deanery, a cathedral, a chapter, minor canons, vicars choral, capitular estates, a considerable income, and whatever of dignity and position the office carries with it in England. You know, my reverend brethren, what these realities are, how the cathedral has often been for two centuries in ruins, how it is often the poor parish church of some decayed hamlet, with no single circumstance to distinguish it from any other village church; how merely titular, in many cases, the dignity is. Surely the maintenance of such titles as these in such needless profusion, is but as the spreading of an idle canvas for the adverse winds to play in; and we should do wisely and well against the approach of the storm, cheerfully to consent to see some of it taken in."

You will excuse me, Mr. Editor, but I cannot read these words without a most earnest spirit of reclamation, and without saying, what I utter as a fervent prayer, GOD FORBID. The concluding metaphor—or simile, whichever it is, I do not altogether understand, or rather see no analogy whatever between "taking in sail," and the abolition of some of the landmarks of the Church. Metaphors are never safe when matter-of-fact argument is required. And they are unworthy of the solemn manner in which suggestions for ecclesiastical revolution should be made. As a loving son of the Church in Ireland, I have a right to protest, as I shall do as long as breath is in me, against the further spoliation of the Irish branch of the Church. Is it not enough, that by a most sweeping and calamitous legislation, she was deprived of ten of her bishoprics, some years ago, that her clergy were taxed for those things which the constitution of all the British Churches had immemorially placed upon the people (the reparation and sustentation of parish churches,) and were deprived of one fourth of their revenues? I suspect that whenever any statesman applies his mind to legislation for Ireland, he imbibes something of an Hibernian spirit. The way to build up the Church in Ireland is to pull down her walls bit by bit.

But I cannot occupy your space with all the indignant reflections which this unhappy passage suggests. Let me however remark this much, that the Archbishop of Dublin owes his right of delivering his Metropolitan Charge to some of the southern dioceses of Ireland to that unhappy act, which merged the more ancient province of Cashel into that of Dublin. I had hoped that a man so pious, so deeply solicitous for the rightful service of God, not only in its externals, but in its hidden realities, would have abstained from hinting at further innovation.

But how stands his argument? I cannot indeed fully analyse it, as I could wish to do, but as I could not with reason attempt in your journal. Let us observe that the Archbishop does not distinctly state the whole case. In Ireland it is not as if the Bishops had two or more cathedral chapters in each diocese. All the bishops there (except the bishop of Meath) by two distinct processes of reduction are diocesans of more than one see, not merged into one another, like Lichfield and Coventry in England, but held, ecclesiastically, not legislatively speaking, in *commendam* or union. There are two ancient exceptions indeed, Glendaloch as merged in Dublin, and Aghadoe in Ardfert. But the rule is otherwise. How far those very objectionable acts about united registries may now fuse dioceses hitherto distinct, I do not know, or care to know. All the knowledge in this business for which I do care, is the ancient constitution of the Irish Church before the innovations of late years. The dioceses were distinct in all respects. Cashel has now four deans, because it is a conglomeration of four sees; Emly had been some centuries ago annexed to Cashel, (not fused into it,) on account of its poverty, as an unhappy necessity. So had Waterford been annexed to Lismore, (the latter having been impoverished by the notorious Miles Magrath;) but Waterford, with Lismore, was annexed to Cashel a few years ago, not on account of its poverty, but because the wealth of the aggregate episcopate of Ireland was thought too great, and because it was thought that the revenues of these sees should be appropriated to uses for which the laity were properly responsible. It was a mere money business. So that these four chapters represent four sees. This ought to have been clearly stated. And as the dioceses are still separate, it is only according to the analogy of all Christendom that each should have its cathedral; and more than this, that according to the analogy of England, (which yet I do not by any means consider essential or binding,) these cathedrals, so far from being degraded, ought rather to be so endowed with choirs, and provided with residences, as to possess the completeness which the Archbishop considers essential to their very designation.

But now as to his Grace's analogies. These are fallacious. It is too much to assume that the very scanty number of collegiate foundations now possessed by England should be the rule of other Churches as ancient as herself. The Church in Ireland is more ancient, and though now united to that of England, is so by a *federal union*, not by a *subordination*. How can it be justly said, that "in England twenty-nine deans of cathedrals or collegiate churches suffice?" Suffice, for what? The few collegiate churches, besides the cathedrals in England now, are a

great reduction of those which originally existed, but were swept away by no act of Reformation, but of most iniquitous spoliation. She requires, and I trust will yet have, many collegiate churches; such as Malvern, Ludlow, Beverley, and other churches ought now to be. And as to dioceses. We all acknowledge now that the overgrown dioceses of England ought to be no rule, as to extent, of other churches in Europe. Were any man to urge that Ireland ought to be restored, not only to its twenty-two sees which it possessed before the revolutionary Act passed some years since, but to its thirty-two sees which existed before, I declare I do not know by what fair argument, by what Christian analogy, it could be proved that these would be too many. There is no ecclesiastical standard by which it can be averred that seven hundred parishes are too many or twenty too few. And if the reformation is to spread in Ireland, for which we must all hope, I doubt whether the Church, if so restored, would have too many sees or cathedrals even under the more ancient system.

As for "needless profusion of titles," this does not exist. They are in strict accordance with ecclesiastical principle. The offices may be abused and diverted from collegiate use, but they have all a meaning, which, had legislation proceeded in a right direction, might have been made a reality. Where there is a cathedral there must be an *arch-presbyter*, under some title or other, whether this be a Dean, Provost, Prior, or *Protopapas*; there must be a body of Presbyters, corporate or incorporate; where there is a diocese, there must be an Archdeacon.

Most earnestly do I entreat Churchmen, in the first place, to consider and maintain the first principles of ecclesiastical polity; and in the next place, to resist any destruction of the ancient landmarks; and with these two principles of action in view, let them strive, not for the destruction, but for the restoration and fuller efficiency of the Irish cathedrals. Let an attempt be made more systematically than before to study and accurately delineate their fabrics; to trace out, as far as may be done, their constitution; and if we cannot have the number of our Bishops restored, (a consummation for which I shall never cease to pray,) at least to preserve the boundaries and the mother churches of the ancient sees.

The Archbishop of Dublin speaks of many of the village cathedrals of Ireland having *no single circumstance* to distinguish them from any other village church. Now I have not seen all the Irish cathedrals. Of their foundations I know the leading features at least. And yet it is certain that there are very few indeed of any antiquity which have not something to mark them from their daughter churches, at least by the circumstances of their architecture, and by the monuments which surround them. Take, for example, one of the most deplorable instances of ruin and neglect, Kilmacduagh. I might mention also the beautiful ruins (still perfectly capable of restoration) of Kildare and Ardfert. Of course the magnificent ruins of Cashel are not within the Archbishop's ban. But beyond these I do not know of any ruins except those of Connor, Clonmacnoise, and Glendaloch. Connor I have not seen, if indeed anything remains; but Clonmacnoise and Glendaloch have striking and distinctive features. These three, however,



hardly come within our scope. The seat of the Chapter of Connor has been transferred to Belfast, where a new cathedral is projected ; and in that position no doubt can be entertained as to the propriety of retaining the title of Dean, and of reviving the ritual efficiency of the translated Chapter. As to Glendaloch, Dean and Chapter have long disappeared, and no church in use exists. As for Clonmacnoise, its Chapter has for some centuries been dissolved (though its constitution is known) and the Dean's title alone remains. And yet it would seem a hardship that so extensive and important a diocese as this of Meath should be without this dignity, to be allocated, it is to be hoped, to a new cathedral, whenever the piety of the people inhabiting that diocese shall have been roused in that direction.

Let me now specify the different cathedrals, with a view to aid my plea against the suppression of any chapters or deaneries.

First ; as to the churches which obviously require preservation and even augmentation, as being in large towns, and having choral endowments. (For the object I have in view, I speak of these endowments as if they still existed.)

*In the Province of Armagh.*

**ARMAGH** : about this there can be no question. This has a choir and economy fund. The fabric was restored by the late Archbishop Beresford.

**DOWN** : ancient : has been restored.

**DERRY** is in the course of improvement, and clearly requires a choral endowment.

*In the Province of Dublin.*

**CHRIST CHURCH** and **S. PATRICK'S** : both have economy funds and choirs ; are greatly frequented, and have been lately restored to regular daily services, &c.

**KILKENNY** : a noble and ancient church : with economy fund and choir.

*In the old Province of Cashel.*

**CASHEL** has a full foundation, a choir, and economy, and is effective.

The services have been transferred to a modern cathedral ; but the fine old church ought to be restored, and this could be easily done.

**LIMERICK** : the fabric ancient ; a choir and economy fund ; the whole fabric restored of late years, and daily choral service zealously sustained.

**CORK** : a choir and economy fund ; a new cathedral now in progress. A church from its ancient endowments for vicars choral capable of most efficient services.

**WATERFORD** : a modern Grecian church, but large and stately in its way. Has an economy fund, but no choir (though it used to have in old time.) This church requires augmentation, not diminution, in its establishment, as being in a large town. It formerly had vicars choral, and a choir.



Secondly, these cathedrals, which, though not in large towns, are in partial or whole preservation.

*In the Province of Dublin.*

**KILDARE**: the nave and transept are in ruins, but perfectly capable of restoration, and extremely well cared for by the Dean and Chapter: of very graceful architecture. The choir is in neat order, and fitted up like a college chapel. This church has great claim on our veneration. It has an economy fund, and is under the actual care of a Chapter.

**LRIEHLIN**: this interesting old church is partially used, and well worth thorough restoration.

*In the Province of Cashel.*

**ROSS**: I have not seen this church; but I believe it is in good order. But it has an economy fund, and has, or had, a foundation for vicars choral, which ought to be restored to choral purposes, long disused. But such restoration was never dreamed of when the Irish Church Temporalities (?) Act was concocted.

**KILLALOE**: still the see of a resident bishop. A most interesting and ancient cruciform church, in very neat and good order, but requiring legitimate restoration. It has an economy fund. It is the mother church of an extensive diocese; and on every account deserves sustentation at least.

**CLOYNE**: a very interesting old church, of the Irish type; with economy fund, and choral foundation: altogether worthy of careful preservation as a cathedral.

**LISMORE**: the old church partially preserved, and in good order, I believe. The vicars choral form a corporation, and might be made chorally efficient.

**ARDFERT**: an ancient church, deserving restoration. A small part is still in use. Had an estate for vicars choral, long unappropriated to choral use. This church was strictly under the care of the chapter, who appointed a resident curate.

**KILFENORA**: of the fabric I am unable to speak; though the cathedral is in use. It has no economy fund.

**EMLY** is a modern church, rebuilt in place of the ruined cathedral some years ago by the Dean and Chapter, who have an economy fund. It is thus rescued from the imputation of being a so-called cathedral; and being the site of the most ancient see in Munster, (anterior to Cashel) deserves to be preserved in its ancient dignity.

*In the Province of Tuam.*

**TUAM**: I hope it is wholly unnecessary to plead for this ancient foundation, formerly a metropolitan church. The ancient parts of the church are very interesting. The modern part, including nave, transepts, tower, and choir, (the sacrarium being ancient Norman) form an architectural gem; though small in size, yet very beautiful, embodying the most graceful features of Irish Gothic. It has an economy fund, and a choral foundation. The zeal with which

the fabric has been augmented, the ancient parts preserved, and the choral service sustained, by the exertions of the present provost, Mr. Seymour, is above all praise.

**CLONFERT**: this is a small but most interesting church, containing some peculiarities of ancient Irish architecture. It has no vicars choral or economy fund; but greatly deserves attention and preservation.

Of **ELPHIN** and **ACHOMY**, as fabrics, I am unable to speak; but both are in use.

Next, as to cathedrals which are modern, but not in ruins.

*In the Province of Armagh.*

**DROMORE**, **RAPHOE**, **ARDAGH**: I am unable to speak of them from personal knowlege.

**ARDAGH** has no chapter; nor have any of these economy funds. As mother churches of dioceses they have the usual claim.

**CLOGHER** is a modern church, with stalls and an organ. Whether there is still a small economy fund, I am not certain.

**KILMORE** has been rebuilt, under the auspices of the present Primate, while bishop of that see; and as the church of a resident bishop, deserves its ancient honours. But there was a chapter of twelve canons here in ancient times.

*In the Province of Dublin.*

**FERNS**: A modern church, without economy or choir. It has, of course, a chapter, and is the mother church of an extensive diocese.

*In the old Province of Cashel.*

There is no church here wholly disused, or any which does not come within some one of the former heads. And it may be remarked, that the only diocese in this Province which has no dean and chapter is that of Aghadoe, where there is a modern church, but not a cathedral. The see was merged into Ardsfert many centuries ago, and the respective bounds of each diocese are now unknown.

*In the old Province of Tuam.*

**KILLALA**. A modern church, but built to accommodate a good congregation: well cared for by the present dean. The chapter have their defined duties. There is no regular economy fund or choir. I have seldom felt so affected as in witnessing the zeal of my respected friend, the present dean, to sustain, under very great difficulties, something like the dignity and order of a cathedral service. In fact, the direction in which reformation should go in Ireland is that of restoration and augmentation.

Now, I think the only actual ruin, for which no modern substitute has been provided in the locality, is that most interesting one of Kilmacduagh; a spot fully equalling, in my opinion, Glendaloch in interest, and exceeding Clonmacnoise. The ecclesiastical vestiges are very numerous. It would, perhaps, be impossible, and certainly un-

practical, to restore the old cathedral, but the deanery is united to the living of Gort, a small but well-built town. Perhaps the chapter might be beneficially transferred thither (if this has not been done.)

My own views may, perhaps, appear extravagant; but it has been the wish of my heart for many years to see the two large churches of Galway and Youghal restored to their collegiate status, which Galway had till lately. To Youghal church great attention has lately been paid, and it deserves a chapter or college, and choir. That of Galway is one of the largest churches in Ireland, and would admit of a grand restoration. Some years ago the Ecclesiastical Commissioners defaced it by new arrangements in a most deplorable manner. Of this it is said they now repent. (I am speaking of a corporate body, which never dies: though if they had been doomed to death as a corporation at that time, the punishment would have been richly deserved.) A real restoration is now contemplated.

And now, before concluding this paper, I may perhaps provoke a smile by observing, that I shall endeavour to ascertain the nature of several of the Irish cathedral foundations, with very little aid from documents: in many instances merely from the notices of the cathedrals and the names of the dignitaries, &c., to be found in the ecclesiastical registers, &c., and from the ruins and sites of ecclesiastical buildings which can still be traced. This is especially the case in the Province of Connaught. To my mind there is a peculiar charm in such investigations, which is not to be found in the study of full records.

I remain, dear sir,

Faithfully yours,

*Peterstow, Ross,*  
*Sept. 22, 1866.*

JOHN JEBB.

## LITURGY OF S. JOHN CHRYSOSTOM IN ENGLISH.

*The Divine Liturgy of our Father among the Saints, John Chrysostom, Archbishop of Constantinople. Done into English, with some Prefatory Notes, and the original Greek of the open parts. Masters. 1866.*

THIS little book is a most curious proof of the growing interest taken by religious people in the devotions and ritual of foreign Catholics. A few years ago people would enter a foreign church during Mass, and would come away without the faintest idea of what had been going on. Even now many persons, not altogether ignorant of the matter, find the greatest difficulty in following intelligently the details of an unfamiliar service. But if it be hard to understand a Latin Mass, what would be said about a Greek one? We are persuaded that few travellers even attempt to listen to a Greek Mass, supposing them to enter a Greek church while service is going on. There need however be no excuse for such indifference in future. This volume will enable any educated man to follow the most common Greek Mass intelligently. It consists of a translation, very good so far as we have tested it, of

the Liturgy of S. John Chrysostom, with the original Greek of the "open parts" given in parallel columns. But of equal, if not greater utility is the running accompaniment of a rubrical commentary, which explains concisely all that is going on.

We quote from the translator's preface :

"This book is intended merely as a practical manual for travellers and others who may assist at the Liturgy of the Eastern Church. I entreat the pardon of all who use it for the many gross blunders into which my ignorance has doubtless led me.

"The Greek rite prevails among about seventy millions of Christians inhabiting Greece, Turkey, the Principalities, and Russia; Egypt, Syria, Asia Minor, Georgia, and Siberia; and Russian America, and scattered congregations all over the world.

"Throughout this enormous body the following four Liturgies are in use;—

"1. S. James; probably but little changed from the original composition of the Apostle, the Brother of God. Originally used in Jerusalem, it is now only said once a year, on S. James's Day, in some parts of Greece.

"2. S. Basil the Great; derived from S. James. It is said throughout the whole Eastern Church on Christmas Eve, New Year's Day, the Vigil of the Epiphany, the Sundays in Lent, except Palm Sunday, Holy Thursday, and Holy Saturday. It differs only from S. Chrysostom in being longer in the secret portions; the only exception being the hymn to the Virgin in the Canon. For convenience I have printed this hymn at the end of the Office, that the book may be practically useful for S. Basil's as well as S. Chrysostom's rite.

"3. The Liturgy of the Presanctified. It is a Communion without a Consecration, like the Mass said in the West on Good Friday, and in the archdiocese of Milan on all Fridays in Lent. It is said on all the days of Lent except Saturdays and Sundays, Holy Thursday, Good Friday, and Holy Saturday.

"4. S. Chrysostom, or John of the Golden Mouth. Derived from S. Basil. It is the ordinary Liturgy, and is that contained in this volume.

"5. On Good Friday no Liturgy is said. The public service on that day is similar to the Western, up to the hymn *Vexilla Regis*.

"In various countries the rites vary considerably, even in the open parts, and just about the communion there are hardly any two editions exactly alike.

"In this edition rubrics are given as for a High Mass. It is also possible to have a *Missa Cantata*, in which case the Priest recites all the Deacon's part in addition to his own, with some trifling exceptions, which are here enclosed in brackets. Low Masses can also be said with one server to respond: both this and the *Missa Cantata* are very bald ceremonies.

"I beg in duty to acknowledge the assistance I have derived from the lucid arrangement of the Liturgies in the English translation published by Mr. Hatherly of Liverpool."—*Preface*.

These few sentences explain fully the object and system of the book. They are followed by a brief but useful description of an ordinary Eastern church, with a detailed explanation of the usual icons on the iconostasis, and an account of the vestments of the ministering clergy, and of the ordinary postures and actions of the laity on entering the church. Next comes a careful note on the credence, describing the sacred vessels, and the altar linen, and the shape of the altar-breads, &c.

We strongly recommend all who wish to know something about the Liturgy of the Eastern Church to read this unpretending book carefully. It is in all respects most instructive. The anonymous author well observes of the Cherubic Hymn of the Great Entrance that its "sublime words are incapable of translation." We may call attention to a superfluous comma after the word *χερουβίμ* in the original of this hymn. The volume concludes with the Epistles and Gospels for the whole year in Greek and English in parallel columns. We commend this modest but useful book to the patronage of our readers.

## ON POINTING THE PSALTER AND CANTICLES.

*To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,—I do not object to the adjective "able" being applied to the report of the Ely Diocesan Church Music Society on the above-named subject; but the ability shown in it makes me regret all the more that the committee did not set out from right principles. It is of little use to take pains with a superstructure, if the foundation is laid upon a mass of loose rubbish.

We find several definitions in paragraphs 1 and 2, most of which I am willing to accept; but that applied to the term "syllabic union" certainly requires amendment. Its defectiveness may easily be shown by example. I take the last half of a well known chant by Kent, and suppose it set to a verse of the second Psalm, thus:



Now is this "syllabic union?" It certainly is as regards the treble of this particular chant, but it does not seem to be what the committee mean by the term. We ought then to say that syllabic union is the applying one syllable to each note of the *normal form* of a chant. The next question then is, What is the normal form of an Anglican chant? The common idea, which the committee have adopted, is that the normal form of the ending (there is no difference of opinion about the mediation, as far as I am aware,) is as follows:



On the other hand, I beg leave to maintain that it is this:



This difference of principle will, in many cases, lead to no difference

of result; but still it is important, because every pointing which is regular according to the one view will be exceptional according to the other: and, of course, exceptions to a rule should not be made without good reason. The grounds on which I hold the normal form to be what I have set down, are as follows:

It should be borne in mind that all Anglican chants of any value are not merely melodies with an accompaniment, but are "tunes of four parts," as Playford calls them; and therefore we must not judge of them by the treble only, but by the other parts also, especially the bass. Now in by far the greater number of single chants (I need not encumber the question by treating of double chants) we find that the bass in the last measure but one is a single note, bearing the harmony 4 3 or  $\frac{5}{4}$   $\frac{3}{2}$ , most commonly the former. In saying that it is a single note, I do not forget that the semibreve is frequently divided into two minims in chanting; but in order to arrive at the truth of the matter, we must take the chant abstractedly from any particular allotment of syllables or system of pointing, that is to say, as a good organist would play it on his instrument. In Dr. Monk's *Anglican Psalter*, for example, though he thought it best to write the measure in question with two minims in the vocal parts, yet his organ accompaniment invariably has a semibreve wherever possible. So also in the chants at the end of the first and second volumes of Boyce's *Cathedral Music*, we find one note occupying the whole measure, whenever any part remains on the same degree of the scale. It is only in the latter chants that we commonly find the measure occupied by two chords between which every part moves. Now this shows clearly enough that different systems of dividing the words prevailed in the two periods,—that in the latter, as we all know, it was the rule to sing two syllables to the last measure but one, whereas in the earlier period, the rule was to sing only one. There is no other supposition that can account for the phenomenon. And if we consider the origin of Anglican chants, we find it perfectly natural that they should fall into the form (2) in their second members. For it is an obvious fact that Anglican chants were derived from the Gregorian Tones, and the above is the form on which all the simpler endings of the Gregorian Tones are constructed, in accordance with the usual cadences of the Latin language.

If I have succeeded in showing that the common theory of Anglican chants having, according to the normal form, five notes in their endings, is untrustworthy, it follows that the comparison which the Ely Committee have made of the different Psalters is erroneous; for what they call diæresis is, according to the correct view, syllabic union; and what they call syllabic union is synthesis, as far as that portion of the chant is concerned.

The committee, moreover, assert that the S.P.C.K. Psalter contains, in the Venite, Benedictus, Magnificat, Nunc dimittis, and Gloria Patri, thirteen instances of "synthesis on final note." Knowing, as I did, that a main principle of that work was not to admit synthesis on the final note (except in the solitary case of the Benedicite taken from Merbecke,) I was considerably astonished at the assertion of the committee. But on looking at the document again, my astonishment was

modified (I cannot say removed) by discovering that they apply the term "final note," not only to the note properly so called, but also to the last note of the mediation. If one can imagine a committee, entrusted with the preparation of certain astronomical tables, calling noon "sunset," this would be a parallel misuse of language.

The next question which I feel obliged to notice is the pointing of the first half of the first verse of the Gloria Patri. The committee find fault with the S. P. C. K. Psalter for the division

| And to the | Son.

I do not see on what principle they do this, unless they hold that two consecutive unaccented syllables should always have a note apiece, when they come within the range of the inflections. That is to say, they would approve such pointings as the following :

And why do the people ima- | gine a | vain | thing ?  
Praise Him in the fir- | mament | of His | power.  
Praise Him according to | His ex- | cellent | greatness.

However it seems that they would not approve

For He com- | eth to | judge the | earth :

so they would draw the line somewhere, but where I do not know. Sometimes we are obliged to give a whole measure to two short syllables, as in the half verse,

And | to the | HOLY | GHOST ;

but, though it is a sound maxim to choose the least of two evils, it does not follow that we should choose the same evil for the sake of uniformity, when we have the choice of something better.

I fully allow that there are instances of needless synthesis in the S. P. C. K. Psalter ; for example,

O sing unto the | LORD a new | song :  
And become the | first-fruits of | them that | slept.

But these are only faults of detail ; the work has the merit, which none of the other Psalters in question have, of being based upon thoroughly sound fundamental principles, in that it adapts itself, not only to modern chants, but also to the ancient tones, following in the main, the Latin rules for the allotment of syllables, with such modifications as the peculiarities of our language require. If, as the committee say, it is unfit for either Gregorian or Anglican chants, I certainly never met with a Psalter that was fit for either. The committee have little right to accuse the S. P. C. K. of needless synthesis, if, as seems to be the case, they would throw the whole of the words *tabernacle*, *adversaries*, *testimony*, on the medial or final note of the chant ; which is, besides, contrary to their own rule that "synthesis ought never to be employed twice in the same bar." However, I do not undertake to defend the above-named Psalter as to details, but only as to its general system, which is identical with that adopted by the Canterbury Diocesan Choral Union about three years before the S. P. C. K. Psalter



was published. It may, therefore, most properly be called the Canterbury system.

I proceed to make some remarks upon the conclusion to which the committee have come as to the system to be adopted in their Festival Book for next year. They decide on taking that of the Ely and Cambridge Psalters, with some modifications of detail. It will be convenient to have a name for this system, and as we do not know either the author of it or the place where it originated, we cannot give it a local or personal appellation. But we know well enough when it was devised, and what style of chants it was made to suit. The history of our country comes to our aid with a suggestion. We have all read of "the rump parliament," and as the aforesaid system of chanting came into vogue during the latter days of the second and worst age of English Church music,—that which began at the Restoration, and expired about the time of the accession of our present Sovereign—I think it may not unfitly be called the rump system. There is a further reason for this appellation, namely, that as the distinguishing feature of the system is that it puts weight upon the end-note of the chant, it is apt to remind one of a chimneysweeper seated on the hinder part of his donkey. This is the system which the committee have resolved to impose on all the choirs of the diocese who wish to take part in the festival, for a reason which might, a few years ago, have been urged in favour of high enclosed pews, westward facing prayer-desks, and sundry other abominations, namely, that "it is that with which the greater part of the diocese is more familiar." They might, if they had been wiser, have provided a good pointing without sacrificing their predilection for the Psalters which have originated within the diocese, by following the Ely or Cambridge Psalter in the first half of each verse, and the Sudbury Psalter in the second half.

With regard to the subject discussed in section 10 of the report, any scheme for getting rid of the awkward pause too commonly made in passing from the recitations to the inflections, deserves respectful consideration. But it strikes me that if, like the editors of the Cambridge Psalter, we should decide on having a measured bar before the inflection begins, this will only be shifting the difficulty from one point to another, not surmounting it. For how can it be secured that the voices shall begin the measured part of the recitation together?

As to the question of punctuation treated of in section 11, I think that the Cambridge and Sudbury editors are right in making a short stop after the word "servant" in Ps. cxliv. 10, and after "plenteous" in verse 13 of the same Psalm. Whether or not this stop should be marked with a comma, is another question, which I feel inclined to answer in the negative. But how then can they be right in discarding the comma before vocatives, especially when the word immediately preceding does not denote the person addressed? Surely the vocative case is quite as much a distinct member of the sentence, as the words which follow "servant" or "plenteous" in the passages above referred to.

Yours truly,  
S. S. G.

## MR. BUCKLER ON LINCOLN CATHEDRAL.

*A Description and Defence of the Restoration of the Exterior of Lincoln Cathedral, with a Comparative Examination of the Restorations of other Cathedrals and Parish Churches, &c.* By J. C. BUCKLER, Architect. Rivingtons, Oxford and London.

WE cannot congratulate the Dean and Chapter of Lincoln upon their defender, nor Mr. Buckler upon his extraordinary book, with its still more extraordinary title. How he could have imagined that the most ignorant of the public would accept as any excuse for his own misdoings his unscrupulous, unfair, and unprovoked attack upon Mr. G. G. Scott, abounding as it does in charges, not only unproved, but which it is scarcely possible to imagine that Mr. Buckler did not know to be untrue, is beyond our comprehension. The whole animus of the volume may be gathered from such passages as the following:—"Mr. Scott was not encouraged by the Dean to waste his sweetness on the desert air. He is the leader of a cabal, a sort of organized body of four or five members, all working up to the note of their leader. His letter (of 1864) is not worth the trouble of reading. The Dean (Ward) gave him a delicate hint that there was no room for Mr. Scott at Lincoln. Truth to tell there could be no mistake as to the exact meaning of Mr. G. G. Scott's affectionate outpourings." His last letter is called a "dainty supplication;" again, this instance of "conceit" on Mr. Scott's part, and page 101, "jealousy and prejudice have so blinded Mr. Scott," and so on *ad infinitum*. So little care seems to have been taken with the book, that though printed in the most expensive style, the proof-sheets appear never to have been corrected: paragraph after paragraph is utterly unintelligible, and the constant repetition and interruption become quite sickening. It almost seems as if Mr. Buckler had written the same thing over and over again on several sheets, and then shuffled them up together higgledy-piggledy like the Sibyl's leaves. He seems to imagine that the same thing repeated *ad nauseam* in almost the same words increases the force of the argument. Some passages occur as a sort of refrain or chorus, to make way for which the discussion in hand is broken off. Thus we are told some half-dozen times that the existence of certain black marks in the interstices of the carving prove that the stonework (which was once all black) has not been damaged; of that we shall speak further on. In about as many places he also bursts out into an ecstasy as to what he has *not* done. He is not like his accusers, he has not pulled down buttresses, windows, cornices, &c. Now, as nobody ever said he had done so, and as at present he has no possible occasion for any such proceeding, it does not seem particularly clear how this touches the point in question. The Dean and Chapter of Lincoln are accused of having sanctioned a most ruinous and improper, as well as entirely unnecessary process in the so-called restoration of the exterior of the minster, and Mr. Buckler, though, upon his own showing, he could not have altered

matters much for the better, even if he had had sufficient knowledge and appreciation of art to have wished it, is through his approbation accountable for what has been done since his appointment to the honorary surveyorship of the cathedral, a post which, as it now appears, is not only honorary but, as he says at page 214 of his "pamphlet" or "slender volume," is "attended with expense to himself." "They know full well the jealous and to the writer (i.e. the architect) the costly care with which he has for two generations" attended to the building. No wonder then that one of our correspondents was assured on the spot that there was no architect, and that it was really a matter of some difficulty to discover that any one but the mason had anything to do with the matter. How very little real personal supervision had actually taken place, though it may probably be more than the Dean and Chapter had any reason to expect, if the post is both honorary and costly to the architect, may be gathered from several places. When Mr. G. G. Scott's first letter had been received, Mr. Buckler answers the Dean and Chapter by sending them his cross-examination of Sandall the mason. *Sandall* states "that a scum collects on the stone;" and says also, that "we merely remove the dirt from the sound surfaces and the decayed stones are cut away," "let it be moulding, decoration, or plain ashlar. The stone itself that is sound has a face upon it so hard that we could not scrape it away." Now when we remember that the scraper used was an iron one and very sharp, we can imagine how frightfully the building must have suffered; all stone which could be injured, in the mason's rough idea of injury, by the scraper was removed, whether moulding, decoration, or plain ashlar. This is just what has been affirmed by critics as far as the partially decayed work was concerned, though they differed, as any reasonable person must, upon the impossibility of injuring the surface of Lincoln oolite by removing the silicated surface, or as he calls it, the scum.

Sandall goes on to say, "The way we now scrape to clean it was carried on before I had anything to with the cathedral. *My order was* to carry on the restorations just as they had previously been done." And Mr. Buckler says that his observation leads him to believe that Sandall speaks truly when he says that he has not disturbed the general surface of the ancient masonry. We can scarcely doubt that Mr. Buckler here is questioning Sandall about what he had not himself had much concern in, especially when we remember Mr. Buckler's own description of his office and power. "He could not, if he had disapproved, have altered the system," and the mason informs him that he is going on just as they did years before. But to make it more certain still, Mr. Buckler informs us that when he pressed Sandall upon the subject before us, "he reminded me that if he had performed the work in any other manner, it would not have escaped the watchful eye of the precentor." So Sandall evidently had to fear the precentor much more than the architect. Surely if Mr. Buckler had really been much on the spot, the mason would have said that his presence, not that of the precentor, would have been a guarantee against improper treatment. It is not a little curious that it should be stated on very good authority that this very gentleman was not aware of the use of

an iron scraper at all as lately as 1864, and Mr. Massingberd appears also to have been ignorant of the fact when he wrote his letter to us in 1865. We can scarcely doubt that the assertion was not far wrong which charged the Dean and Chapter with leaving so important a matter as the restoration of one of our very finest cathedrals to the tender mercies of the master mason, who, we are assured, has had the *modus operandi* so often and so minutely described to him in the "presence" of the building that it would be tedious and profitless to take any notice (in the specification) of "the rest of the work included in the present undertaking," i.e., the skinning of the west front.

Mr. Scott says, as our own writers have also noticed, that the central doorway has already been dealt with, on a system involving a principle of scraping off every loose and softened part of the surface, and thus rendering parts hitherto intelligible no longer so. And this was acknowledged to Mr. Scott by the mason, and also appears in Sandall's letter. Mr. Buckler's remark upon this is, that "If one passage in this most precious communication can be more discreditable to the penman than another, it is this; but jealousy and prejudice have so completely blinded Mr. G. G. Scott that he does not perceive the fallacy of his statement. He asserts freely, but he advances nothing in proof of his assertions; and I *choose to take the word* of the mason who said nothing to warrant the laboured paltering in which Mr. G. G. Scott has indulged." Mr. Buckler's sight is evidently insufficient to judge for himself: he must make choice between the credibility of Mr. Scott and the mason, and makes it in the choice language here quoted. Such gross personalities can injure no one but the writer.

Before we proceed to notice in detail the most unpleasant part of the book, the vulgar attack upon Mr. G. G. Scott, we must make a few remarks upon the reasons given for it. This onslaught is justified by the writer in very extraordinary terms. "Let not the reader suppose that Mr. G. G. Scott had any footing at Lincoln, and *therefore was at liberty* to discuss and recommend, to censure or decry whatever he observed contrary to his ideas; he voluntarily forced himself upon the attention of the Chapter," and so we are told that this volume, prepared partly in 1859, is brought to light; we must quote the passage entire to give something of a specimen of the writer's style. "The substance of what is here written was in part prepared in the year 1859, and laid aside in the hope that Mr. G. G. Scott would not again take the pains to provoke a discussion which would lead to their (sic) publication or continue to pursue on his own account the destructive processes of which he had given fleeting hopes; but he has acted otherwise; and since we are at issue as to the value of our ancient architecture," the publication of the treatise became necessary, or, as Mr. Buckler puts it, Mr. Scott "braves the rod of chastisement which he might have foreseen, and which has been *benevolently* withheld, in the hope of his amendment; but forbearance having failed, the *sentence mercifully delayed* must be allowed to take effect." From these passages which we should have scarcely credited as correctly given if we had seen them quoted instead of having read them with our own eyes, we gather that Mr. Buckler was so angry as to be scarcely conscious

of what he was writing. This is about all that we can make of them. We had no idea till lately how many of the profession objected to criticism, especially if made by persons competent to give advice. Mr. Buckler is not singular in his opinion, that all professional architects ought to look on and see the choicest works of antiquity destroyed rather than so far transgress against the etiquette of the craft, as to protest in private or public against such vandal acts. The strictness of the obligation to reticence appears not to apply to architects alone, but also to architectural journals. The *Builder* of the 18th of August says that, though they (the editors) had inserted some letters complaining of what was going on at Lincoln; as soon as they heard that a well-known architect was employed, they refused to admit any further criticisms. One would have thought that if the criticisms of this periodical were to be of the slightest value, it would have been the business of the conductors of it to find out how the matter really stood; probably they knew they were not equal to the task and so sheltered themselves under the convenient assertion that the architect employed *must know best*.

We are so far from agreeing with this preposterous position that we think Mr. Scott and Mr. Street deserve the thanks of all lovers of fine art, and of the most independent and intelligent architects, for their excellent letters—the more so, as men of less mark and courage would have been deterred from acting in the manly way they have done. It is a fortunate thing for the progress of art that all are not afraid to notice what they know to be damaging to their cause. We say that this attack upon Mr. Scott is most unfair and groundless, because we know that in public he has taken little or no part in the controversy, and in private has certainly not exaggerated matters. So preposterous a notion as that there has been any concert among the various judges who have condemned the doings at Lincoln, could have never entered the head of any one who thought at all. Probably there were never so many objectors *so entirely unconnected* with each other. They have certainly been very unanimous, but this could scarcely be otherwise. We can hardly imagine any sane person with any eye for art, any person in fact who could trust himself or be trusted to buy works of art of any age, unless blinded by prejudice, coming to any other conclusion than what has been arrived at by those who have been the foremost in noticing the outrages committed upon the lovely architecture of Lincoln minster. As to there being any cabal we entirely disbelieve the fact, and, as far as we are concerned, entirely repudiate such an idea. Some of Mr. Scott's works we have noticed, with the approbation that they fully deserved, to others we have felt obliged to object. Mr. Buckler seems to include all he has done, whether as an originator and inventor or as a mere restorer, in the same category. In his opinion Mr. Scott seems to be a mere ignoramus—so beneath his notice that he will not, in fact, “condescend” to discuss antiquarian matters with him. We are not surprised so much at this sort of thing, because each of the architects of Mr. Buckler's date and calibre always esteemed himself as the man of the day; but we do find grievous fault with such scandalous misrepresentation as that which imputes to Mr. Scott any blame for the wicked and wilful destruction of one of

the most interesting churches in Middlesex. The demolition of Heston church, as all our readers know, was entirely due to the Bishop of London and Mr. Spooner. Mr. Scott and some of our colleagues did their best to preserve this interesting building, and would no doubt have been successful had it not been for the obstinate impatience of public opinion exhibited by those in power. As to Doncaster tower Mr. Buckler's statement is simply untrue. If any one will refer to Jackson's History of the church he will find that it fell on the day of the fire, excepting a fragment of one corner. When Mr. Scott was called in it was prostrate on the floor of the church, much as was the case at Chichester. But misrepresentations of this kind seem to delight this writer. Thus *we* are described as approving all that has been done at S. Paul's cathedral, when on the contrary articles have appeared in our pages entirely condemning the tampering with the architecture of Sir Christopher Wren, as is too much the fashion now-a-days. One of our writers at least, also, about the same time that the contemplated destruction of Heston church was discussed, protested in the leading journal quite as strongly as Mr. Buckler or Mr. Scott could do against the reckless way in which our ancient buildings and monuments were being treated in too many instances. But because ecclesiologists are able to appreciate the revival of Gothic art as an active restoration, as well as to admire what the ancients have left us, we are unscrupulously branded as entirely careless of antiquity. Thus we have such nonsense as this directed against us. "Listen to the dulcet tones of the excellent ecclesiologists over the opportunity for the destruction of the Rood-screen! over the liberty to cast their supercilious eyes upon the even line of richly-carved oaken screens, which extends along the eastern range of the great transept! See! the mnemoclasts now enter the choir, undismayed and unimpressed by the majesty of S. Hugh's building, which was viewed as glorious among the mighty works reared in the early days of Pointed architecture. A whisper is heard that the canopied stalls are old-fashioned and cumbrous, and must be thrown down, and that new seats sprawled thence along the floor of the nave would be regarded by the *élite* of fashion as unquestionable evidence of restoration and revival. And oh! how much would the dignity of the interior be enhanced, if the arcades (!) of the choir were filled in with fanciful ironmongery, polychrome, and alabaster!" and so on: "for would it not be restoration to bedizen the whole interior, to dress it in a manner adverse to the pure taste of the designer of the church? Would it not be a restoration to confuse the fair forms and lineaments of the architecture with coarse lines in flaunting colours?" and then comes the climax—"and *to perch* insipid and meaningless effigies in impertinent situations." We do not quote this, pretending to have any notion of what two thirds of it means. We can only wonder how any man of ordinary ability can pen such rubbish. Here we are very ogres ready to gobble up all the antiquities of the place; in another part of the volume, after reading Mr. Scott's admirable entreaties for the preservation of everything that could possibly be saved, we are called upon to rejoice,—"*assuredly the whole body of the ecclesiolo-*



gists will weep for joy when they read of an individual so completely overwhelmed with concern for the bare rumour that" Lincoln has fallen into unfaithful hands. We are to exult in Mr. Scott's energetic efforts for conservatism, and at the same time be unable to enter an ancient building without immediately wishing to destroy it. How beautifully consistent are these two positions!

We are also described as "veracious critics;" and architects and critics in general are lashed in the following terrible manner:—Old church restorers had no pretension to knowledge, "but their insufficiency of information was not supplied by *conceit*, or assumption of knowledge which they had neither courted nor cultivated. Their faults, which were many and lamentable, have not served as beacons to the present generation, whose practitioners, *one and all*, give dross for gold; they blot out the evidence of the genuine works of art, and give in their place improved imitations." The impertinence of these egotistical remarks is very amusing, especially when coming from any one in the least connected with Lincoln. If the whole English dictionary had been carefully ransacked, the writer could not have better described his own doings than by the words "blotting out the evidence of the genuine works of art, and giving in their place improved (!) imitations."

Perhaps one of the most amusing of the many grandiose tirades in this book is to be found at page 205. "To judges such as these" (i. e., ourselves, and all who object to Lincoln scraping,) "whether professional or amateur, the proud monuments of antiquity are not likely to yield the treasures of information which are incorporated in their very substance; their mute eloquence is unintelligible to the great mass of hypercritics, who scoff at *venerable authority*," (what does this mean?) "and especially to the flippant fault-finders" (? Mr. G. G. Scott, Sir C. Anderson, Mr. Street, and J. C. J.) "who, under the disguise of reproaching modern workmen, have fastened their censures upon the handiwork of the artizans of old." All, in fact, are here denounced who will not accept certain black marks and the *yellow surface* as unanswerable testimony to the intact and pristine condition of ancient stonework, which had previously been covered with a black silicious patina, when the mason himself affirms that this hardened yellow surface is three eighths of an inch in thickness. This colour, therefore, may remain, though nearly that amount of abrasion may have taken place. But then Mr. Buckler is really the only architect remaining who knows anything. Mr. Scott's ignorance is so great, that he will not condescend to argue with him; he has long ago been informed what a pretender he is. "Architecture has almost ceased to be a study according to known and acknowledged rules; patchwork and paint are among the chief ingredients by which popular approbation is sought." And after all, the vain yearnings for popularity will be denied the heretics; for all "the organisation of the tirade," which "is observed in the system which has been pursued, from the great captain down to his meanest follower," will be "of no avail against the sober judgment, clear eyesight, (!) and honest conviction of those who have *no prejudice to serve* nor time to bestow upon a subject in which they take no real



interest. The *achievements of fame* are not likely to be the reward of persevering industry, when pursued under the colours of false pretences."

It is astonishing how any educated men, such as usually compose cathedral bodies, can read such stuff as composes a large part of this treatise, without seeing how utterly they have been misled. We can scarcely imagine any dean listening quietly to such utter folly as occurs in the letter in answer to Mr. Scott's "missive with which he favoured the Dean in 1864." Mr. Scott's destructive propensities are regarded in so serious a light, that his approach to the cathedral was heralded *by strange sounds and appearances*. The stone statues (i.e. of the kings, for whom, in their royal aspect, he has such profound respect and reverence) "shuddered when he passed under the walls of the minster." So the days of miracles have not ceased, after all. "I repeat," says he, "that Mr. G. G. Scott has succeeded in his aim," (of making himself understood,) "and has shown how easily the judgment may be warped, the vision dimmed, and the tongue and pen placed at variance, when selfishness overmasters every generous feeling, and the hope is entertained that pertinacious interference may be rewarded by praises for towering ability, and by *usurped pretension to the matchless glory of Lincoln minster*."

In fact, the veracious critics who have ventured to publish such unblushing assertions about the restoration are quite beneath this gentleman's notice. He would have left such contemptible rabble to chatter on. It would not have been worth his while to refute their misstatements, had he not felt that he had a duty to his employers paramount to every other consideration, apparently even truth itself. "No fear of tiresome repetition should deter him," and in this particular he has certainly fully kept his word. His opponents have been pertinacious, and so he has not been careful to avoid the occasional repetition of the more important facts, &c.; for "there seems to be no sound reason wherefore facts should not be reiterated with as much resolution as fiction." The law was laid down by Mr. Scott, and "the Jews assenting, said these things were so." !! This notion of accumulating evidence by mere reiteration of the same facts is really a novelty. The passage is also interesting as exemplifying our author's exquisite taste in quotation.

We must not omit to notice one more instance of the unfair way in which Mr. Gilbert Scott has been treated. With great magnificence of language we are told that Mr. Scott, expressing his sorrow at the doings at Lincoln, "hastens to invade the feretory of S. Edward," and to destroy the solid altar at Westminster. The very wording of Mr. Buckler's assertion would seem to show that he knew perfectly well what were the real facts of the case, though his prejudice allowed him to distort them into the stuff he has written about them. The reredos was probably built in Henry VI.'s or Edward IV.'s time. The back, facing the chapel of Edward the Confessor, is very interesting, as most of our readers know, and in fair condition; this has remained, and, we know, will remain, quite untouched. The front part was destroyed, or nearly so, in Queen Anne's time, to make way for an altar-piece of marble made for Whitehall chapel, but given to the Abbey. In 1824

this was taken down; and the old reredos being found to have been chopped away, and its ornamental features destroyed, Bernasconi, the celebrated plasterer, was employed, at a cost of £1,200, to reproduce it in compo, which he did very fairly, copying, to a certain degree, the details of the back. *At the same time* the chapter had an altar erected, with a black marble top, a stone plinth and compo sides, the interior being of rubble or rubbish from a mason's yard. The present chapter have, naturally enough, disliked the idea of an altar partly, and an altar screen entirely, of compo, and conceived the idea of translating it into costly materials, without altering the ancient design. They are accordingly spending a large sum of money in reproducing the original design, so far as it can be ascertained, in alabaster and rich marbles, and in adding a mosaic picture over the altar.

As regards the altar, they would have probably had it made of stone; but, the order of the Privy Council standing in the way, they *retain* the marble slab, completing it with marble and mosaic to a more comely size than the compo one, placing it upon very rich pillars, &c., of cedar. This is the whole sum and substance of the invasion of the feretory of S. Edward, and the destruction of the ancient altar, mentioned by Mr. Buckler with such pious horror and indignation.

We now turn to the real matter of dispute, the question of the amount of damage done by the scraping. Mr. Scott expresses his entire disapproval, as we have done, of scraping over old stone to give it a fresh colour. Mr. Buckler, in reply, denies that any such scraping has taken place, or that any scraping took place for the purpose alleged. What was done was done only to restore to view the original (!) surface of the stone. Mr. Massingberd's authority settles this point. The writer really objects to the term scraping altogether. Mr. Scott "has dropped the chipping charge, and in his dainty supplication to the present Dean lays double force upon the *equally inapt* term 'scraping.' In fact, there has been no scraping at all. The critics 'know' very well that no portion of the ancient stone has been *scraped* in the way in which they use the term." If scraping is an improper term for the excoriation of the Lincoln stone, we should very much like to know what better one can be substituted in its place. Sandall, the mason, uses the expression, and so also does Mr. Buckler himself; but then they don't use it in the malicious sense that his opponents do. It is scraping, certainly; there is no denying that: nor can he deny the use of an iron tool, sharp withal, and mounted on a long handle. Neither has he denied the use of a sharp chisel worked by hand to clean up the carved work. He could not, because the admission had already been made by some in authority, and the process had been seen in full swing by several eye-witnesses. Mr. Buckler may affect to believe that his opponents founded their opinions upon hearsay, because, at the very beginning of the controversy, one or two did so; but he knows well enough that the best judges have formed their opinions upon what they really have seen, and upon what any even respectable judges of genuine antiquity can see on the face of the building, though Mr. Buckler, with all his ridiculous pretensions to a monopoly of art-knowledge, is unable to

appreciate it. He is forced to question his mason, and to form his judgment from what he tells him; not entirely, either; for though he professes to feel quite confident that no damage has been done, every other page belies the assertion, however boldly made. He fidgets about to find out first one excuse, then another, for damage which he can't help seeing, though in other places he stoutly denies the possibility of any such thing. The Lincoln capitals exhibit the same unevenness of execution that may be observed elsewhere; the Norman carving does not rise to the merit of real sculpture; and so on. He is evidently very uncomfortable. It is not the scraping that is at fault; it is the imperfect sculpture, which was meant to be finished up better, but never was. It certainly was not the scraping. "The critics themselves know full well" that no harm was done by it, though the scraper was long and sharp, "because they are aware that the material, from the peculiar crust which hardens on its surface in the lapse of time, is thus made capable of resisting, in the most effectual manner, the miserable process of re-cutting." And then follows a rigmarole of egotistic self-laudation, as touching the author's hereditary love for antiquities. Sandall, who seems to know the foible of his surveyor well, backs him up in assertion. "Of course," says he, "you know that no damage *could* have been done;" for do we not cut away all stones with an imperfect and softened surface? And as for the other, that which is sound has a surface hardened to the extent of three eighths of an inch in thickness. "The stone itself that is sound has a face upon it so hard, that we *could not* scrape it away." If they could not, of course they did not; but judges far better qualified to judge than either Mr. Buckler or the mason have affirmed that the original surface of all the Norman carving has been, and therefore could be, scraped away, and that, in fact, the whole has been almost ruined and reduced to the value of a mere modern copy. And this really stands to reason. How any man of common sense could affirm and another repeat the nonsense that any stone, or marble even, *could* not be damaged by scraping with a sharp iron tool, is beyond credit. But Mr. Buckler is very merry upon the subject. Mr. Scott's examination of the tools reminds him of the poor wretch who tried to find out, or rather who was said by the Joe Millers of the day to have tried to find out, the secret of Turner's glorious powers, by peeping into his paint-box as he was at work at the Royal Academy. "It is not," as the painter is made to say, "in the box." It would be an insult to our readers to point out that there is no sort of analogy between the two cases. The colours and pencils in Turner's paint-box would certainly give no information as to the powers of a great artist. But Mr. Scott could not well be far wrong in his conjecture as to the effect of the formidable instruments which were shown to him at Lincoln; and be it remembered that Mr. Scott, *having seen the effects* produced, affirmed that they must have been produced by certain tools. This was denied—in fact, was not known, but proved true notwithstanding, when the tools were brought.

Well, the scraper, like kings, of whom Mr. Buckler stands so much in awe, *could* do no wrong; the black marks which still remained in the holes, and the beautiful yellow colour which was so heightened in

effect by the glorious beams of the morning sun, were full proof thereof. We think he had better have stuck to his first assertion—the stone was so hard that it could not be scraped: when he appeals to yellow colour and trifling black marks in the interstices, especially when he has told us that this yellow colour or hardened surface is three eighths of an inch thick, he surely does not really expect that any one at all conversant with old stone, and especially those who have ever seen Lincoln oolite, with its thin, hard, flinty coating of black, will do anything but laugh at the absurdity of the assertion. Mr. Street showed Chancellor Massingberd, with his penknife, that the black silicification was so hard, as to resist the steel knife; but that, as soon as the patina was removed, the underneath part could be scratched away with the greatest ease. We very much question whether, till quite lately, Mr. Buckler was at all acquainted with the composition of this scum, as they call it. He speaks of scraping it off as if it was no part of the stone at all,—as if, in fact, the silica had been rained upon it, instead of really coming from the stone itself, and forming on the surface a natural protection against violence and the weather; being, as one of our correspondents observed, the crust which preserves the hill crags from further decay.

If Mr. Buckler could have shown that the silicated surface had not been removed, or that no “chisel worked with hands,” or iron scraper with long handle, had been used, he would have had more right to give the preposterous title of a Defence of the Restorations of Lincoln which he has put upon his title-page. He has, by the bye, disclaimed the use of any instrument that would do “wilful”<sup>1</sup> damage, just as he has warned those who, after the publication of this outrageous book, assert that any harm has been done, that they shall be convicted of “*forgery*.” He seems rather fond of putting life into things without it. His stone kings frown, the solemn architecture of S. Remigius assumes a solemn mien, in horror of Mr. Scott, the “mnemoclast.” The minster in future ages will frown with the recollection of its *witless* adversaries.

Nothing can show the consciousness that he is trying to bolster up a bad job more than the transparent excuses that he makes for such harm as is too clear for the most mole-eyed partizan not to see. In the earlier part of the book the thing was impossible; towards the end Mr. Street is told that, if he had looked a little closer, he would have seen that Essex had done it all. “De mortuis nil nisi bonum” seems to be translated by this generous successor of Essex, “The dead can tell no tales,” and so he is abused right and left. Unfortunately for the theory, much of the injury complained of was seen in the doing thereof, and was not done by Essex, but by the present scrapers.

The superlative degree of absurdity, when Mr. G. Hills was put forward to suggest that Mr. Buckler had just discovered that all the Norman portals but a few stones in the last state of decay (which, of course, according to Mr. Buckler’s and Sandall’s statement have been now cut away) was merely a modern work,—a restoration, in fact, of

<sup>1</sup> “I would as soon sanction the use of the chisel as of an instrument that would wilfully damage the hard crust.”

about eighty years ago,—has already been exposed in our columns. We have never, to our recollection, had to get through so irksome, vulgar, prejudiced, and in every way unsatisfactory a book. It is, in every way most discreditable. We can scarcely imagine that, after such a production, the Dean and Chapter will refuse to listen to reason, and call in more competent advisers.

---

### MR. SCOTT'S REPLY TO MR. BUCKLER.

[SINCE the preceding article was in type, we have seen, and have received permission to print, the following letter from Mr. G. G. Scott, addressed to our President, in reply to Mr. Buckler's unmannerly charges and recriminations. It is needless to say that no one supposes any defence from Mr. Scott to have been necessary. But we have great pleasure in giving publicity to so dignified and temperate a rejoinder: and we do not doubt that Mr. Scott's candid discussion of the particular cases of church restoration which Mr. Buckler has impugned will be very full of interest and instruction to all who wish to form an opinion on one of the most difficult but pressing art-questions of the day.—ED.]

31, *Spring Gardens, Charing Cross,*  
September 24, 1866.

MY DEAR MR. BERESFORD HOPE,—I thank you for your letter, in which you mention Mr. Buckler's book about Lincoln; and feeling that your position relative to our profession, as holding the three chairs of President of the Institute of British Architects, of the Ecclesiological Society, and of the Architectural Museum, entitles you to take some cognizance of attacks upon any of its members, I will, with your permission, trouble you with a few facts bearing upon the extraordinary statements relating to myself which that book contains. I have not read the book beyond a very cursory glance, but I have been furnished with a series of extracts, on which I will ground what I have to say.

The particular process applied to the stonework of Lincoln cathedral, against which so many competent judges have, for years past, raised their voices, is one the merits or demerits of which can scarcely, one would think, be affected by what has been done in other places. A professional objector may, or may not, allow himself to be silenced by a *tu quoque*: but it can scarcely affect the opinions formed on such a question by the antiquary or the public in general, to be told that certain architects who agree with their opinion are guilty of any amount of vandalism when they have their own way. It may be a wholesome thing for the latter to have their sins brought to remembrance, but it will scarcely be considered as a consolation to those who deplore what is being done at Lincoln, and seek to induce the chapter and their architect to adopt a more tender mode of dealing with that cathedral, to be told that many who disapprove it do worse themselves.

Mr. Buckler, however, seems to have thought it expedient to act on Dr. Johnson's maxim, that you should never admit an opponent in an argument to be a respectable man, as it is giving him an advantage he does not deserve; or that of an experienced combatant of our own day, who says that, when opposed, his rule is to think little of defending his own opinions, but to devote himself to damaging his opponent. I will endeavour to reverse these principles, and, however unscientific the course may be, will seek to limit my remarks to self-defence.

Mr. Buckler goes, so far as I am concerned, (and my name appears to be the *catchword* throughout his volume,) on two leading principles, which he has quite convinced himself to be true:—

1. That I am the centre and ringleader of an organized system of opposition to what he is doing at Lincoln; and

2. That I am a sort of wolf in sheep's clothing, or a human crocodile, who sheds tears over our antiquities merely to get them within his destructive grasp.

I am quite unconscious of deserving either charge. As regards the first, I will say, to begin with, that I do not believe that there is any concerted cabal at all against what is doing; and, in the second place, that I have taken no leading part in the controversy at all. It is true that a very large number of persons have given their testimony against the course taken; but, so far as has come under my own observation, this has been a wholly individual and independent testimony. It has, no doubt been, in some instances, exaggerated and erroneous in point of detail; but this is, in itself, a *prima facie* evidence of its not being the result of concert.

So far from having been a leader or prime mover in it, I have rarely, except by accident, compared my views on the subject with those of others; and I have, in fact, taken a far less stringent view than almost any of the objectors, so far as I have become acquainted with their opinions; and, while holding a distinct and definite opinion, have, in the little communication I have had with others upon the subject, done quite as much in moderating their objections as in expressing my own.

I certainly did in 1859 address to the then dean the letter given at length by Mr. Buckler. I did so in consequence of having the subject frequently pressed upon me by a friend who had been spending some time at Lincoln, and who was distressed at what he saw. I do not know that there is anything I need explain or defend in that letter. It made no profession of being the result of personal observation, and if any word was mistaken in it, it was the more natural, as being only a remonstrance made at the pressing instance of another. I, at the time, did not know that any but the usual staff of masons was responsible, and had never heard Mr. Buckler's name as connected with the cathedral.

Some time afterwards I received a letter from an architect who had seen what was being done (and who, himself one of the kindest and most just of men, has a special claim to speak on the subject from his personal connection with Lincoln, but with whom I have had no communication on the subject either before or since,) asking me to join in



a memorial from the Institute of British Architects ; which I was glad to do, thinking that it would lead to some modification of the system ; even then I do not think I had heard of Mr. Buckler in the matter.

I cannot find that I took any further part in the matter till in 1861 I chanced to be present at the annual meeting of the Ecclesiological Society, when the subject was brought forward by Sir Charles Anderson. What I said was made unintelligible by the untechnical reporter, but the extent of my expression of disapproval was that "the work had been very much overdone," that "harm had ensued," and that "on the whole I thought the course taken was a very mistaken one." This mild censure, with the remarks of Sir Charles Anderson and others, is immortalized in that exquisite poem preserved in the pages of the *Ecclesiologist*, and which I almost suspect, from his recent literary exercise, must have been from none other than the tasteful pen of Mr. Buckler himself.

Between this and 1864, the only mention I can remember making of the subject seems to have been of so gentle a character that I heard from no less than four or five quarters that I was generally understood to have expressed my approval of the course pursued. It is curious that the mildest disapproval (if decidedly expressed) can only be expiated by a torrent of low abuse, and by attributing the meanest and basest of motives ; but if one's expressions are a few shades less distinct one is proclaimed far and wide as having given in one's adhesion !

In the summer of 1864 I chanced to meet the present dean for a moment on the station at Boston, when he expressed a hope that I did not disapprove what was doing ; I replied that I feared it is being overdone ; to which he rejoined, "I hope not."

I was at the time on my summer outing, and after visiting some relatives in the county I went for a few days to Lincoln to sketch. My work being in the interior I did not give any special attention to the external restoration, but the last day of my stay the late precentor, who chanced to hear that I was there, came to me and asked me to accompany him to the west end, and to give him my opinion. I did this in a most moderate manner, explaining how far I approved and where I differed from what was doing. I especially pointed out to him how much the mouldings of an Early Pointed doorway had been injured by the process of cleaning, or scraping, or whatever it is to be called. He at once explained that it was impossible, as no iron tool was made use of in the process, and, sending for the senior mason, told him to show me what implement he made use of. The man went away, and presently returned—to the precentor's evident astonishment—with a tool of the form of a small crowbar, or elongated chisel, some two or two-and-a-half feet long, and about half an inch in diameter, with a very sharp chisel edge. With this he described himself as scraping or cleaning the old mouldings, and explained, when I pointed out the injury inflicted, that it was impossible to take so much care but that when the tool passed over blistered portions of the surface it would penetrate the softened part, and cause the irregularities I pointed out in the *contour* of the mouldings, a statement which, as I told the precentor, only proved that the process was altogether a mistaken one.



The west front was then mainly completed, but among the exceptions were the two smaller Norman doorways, and I pointed out to the precentor how dangerous the operation would be as applied to the exquisite carved details of these doorways, and I obtained, as I understood it, a promise from him that these, or at least some special parts, which I indicated, should be spared, and especially the north-west doorway.

I may mention that this interview was wholly undisturbed by any unpleasant feeling on either side, and that the precentor was most courteous, and I hope that I reciprocated his courtesy; our conversation was however enlivened by interjectional observations from the mason, the style, and even the substance of which I now recognize in Mr. Buckler's volume:—but he was called to order by the precentor.

During my stay in the county I heard from several different sources that I was supposed fully to approve of what had been done, which led me, on my return to London, to address a letter to the dean replying more in detail to the inquiry he had hastily made at the Boston Station. I showed you this letter when you were asked to write, on behalf of the Institute of British Architects, to the dean and chapter, and,—differing, I hope, from Mr. Buckler, who, I hear, says it is not worth the trouble of reading,—you asked me to allow it to appear in the *Ecclesiologist*. The dean, whose permission I asked, seeming not to desire this, I declined, but as Mr. Buckler has published extracts, with his own remarks, I now take leave to give it *in extenso*.

“TO THE VERY REVEREND THE DEAN OF LINCOLN.

“MY DEAR SIR,—Since I had the pleasure of meeting you at the station at Boston, when you mentioned the criticisms which had appeared upon the repairs carried on in your Cathedral, I have had an opportunity of a much more careful inspection of the building than I have had for many years before.

“Having been favoured with an interview with the Precentor, who will have told you that he spoke to me upon the subject, I would not have intruded myself now upon you had it not been that I have heard statements, in not less than *four* or *five* quarters, that I had expressed my approbation of the system which is adopted, an impression which I feel it due to myself, and to the principles I hold on the subject of restoration, to correct.

“True, I am not one of those who would withhold from an ancient building such reparations as are needful to its preservation. I would, therefore, approve of the stopping up open or loose joints in the stonework, the refixing of loose stones, and the occasional cutting out and replacement of such as are so irreparably decayed as to have lost their architectural forms; on the other hand, however, I entirely disapprove of the scraping over of the surface of old stone to give it a fresh colour.

“This I strongly hold to be contrary to the true principles on which old work should be treated, and it tends to the furtherance of decay rather than to arresting its progress.

“The damage already done to many parts of the work by this process has been more serious than I care (now that it is too late) to say; indeed, in many places the *contour* of the mouldings has been irrecoverably destroyed. This it is impossible wholly to avoid where this course is adopted, though I believe that it has been aggravated by the employment of *labourers* instead

of *masons* in scraping over works of excessive refinement of design, which men of the most delicate appreciation of their beauty would have shrunk from touching. Whatever may be the cause, however, the result is as palpable as it is lamentable; the head mason excuses this on the ground that when stone is partially decayed, so that parts of its surface are more tender than others, it is impossible but that the iron tool used in scraping it should penetrate more deeply into the softer than the harder parts. This statement is, no doubt, true, and accurately accounts for the deplorable state of some of the scraped details, which are so altered in form as to be with difficulty intelligible; and the excuse contains the strongest possible condemnation of the system alluded to.

"There is now a large square portion in the west front of your Cathedral which has, as yet, partially escaped this injurious process. Had the central portal been untouched this square space would have nearly coincided with the Norman remains, and it still does so in a rough and imperfect manner. These Norman portions are to the antiquary almost the most precious in the whole Cathedral. The stern and simple work of Remigius is a landmark referred to in all discussions on the Early Norman: it is simply *invaluable*. but its value is almost entirely destroyed where the hand of the modern mason has passed over it, and thrown doubt upon its workmanship; and I should mention that the actual *manipulation* of the surface, with the mode of jointing the stone, and the thickness and nature of its mortar joints, are among the elements of its antiquarian value,—elements which the ignorant workman, and, perhaps, the mere practical clerk of works, are wholly incapable of understanding or appreciating.

"The Norman portion, however, contains other precious relics; I allude to the late or transitional Norman doorways. The central one is already dealt with, I will not say otherwise than carefully, so far as the system adopted permits, but involving the principle acknowledged to me by the mason, of scraping off every loose or softened part of the surface, and thus rendering parts hitherto intelligible no longer so.

"There remain, however, two yet more precious doorways, and like the Sibyl's books, the more so for the losses sustained. *For these I earnestly plead*. They are of the most delicate workmanship, and of the most valuable period, perhaps, in the whole range of mediæval architecture, and their workmanship is so subtle that I feel sure no modern workman could appreciate it; one range of capitals is, in my opinion, about the most precious morsel remaining in this country. I have, some years back, in my lectures at the Royal Academy, gone carefully into the evidence of the employment of Byzantine carvers in the French buildings of the twelfth century, a subject I have since more fully followed up, and I know few investigations more curious. The capitals in question show the same influence extended to our own country, and in a most delicate form, such as even our best carvers, unless instructed in the evidence I allude to, would fail to appreciate. These capitals are sufficiently sound if left to themselves, but I see plainly that their substance is blistered and softened below the surface, so that if the scraping process be applied their value will be utterly destroyed.

"I rather counsel the execution in stone of the best copies which can be made of the details of these doorways, and the laying up of these authenticated copies in stone, so as to be ready to be referred to if at any future time the original becomes so decayed as to be unintelligible. The question, too, of the shafts having been enriched or not, and of the original forms of the bases (which are modernised) ought not to be left to the opinion of an uninstructed mason.

"I would, however, earnestly plead that the *whole* of this work may be spared, and would suggest that there are other things on which masons can be employed on necessary repairs, without invalidating the authenticity of

these most precious relics of the most interesting and curious periods of mediæval art.

"With very many and respectful apologies,

"I have the honour to be,

"My dear Sir,

"Your very faithful Servant,

(Signed)

"GEO. GILBERT SCOTT.

"20, Spring Gardens, Sept. 29, 1864.

"P.S. I take the liberty of sending a copy of a paper I read on these subjects before the Institute of British Architects. I ought to add that I write this mainly for the sake of making myself clearly understood, as the precentor kindly entertained my suggestions, especially as concerns the capitals of the side doorways."

The Dean's reply to this informed me that Mr. Buckler said that he trusted that no part of the cathedral might be exempted from the process hitherto so advantageously applied to it.

Since that time the subject has at times been pressed upon my attention. I was present at a meeting of the Committee of the Institute for the Conservation of Public Monuments, when you were, as President, asked to write to the dean on behalf of the Institute. I was not, however, present at the meeting of the Ecclesiological Society last year, or I should have corrected some erroneous statements on both sides then made. I have had occasion by letter afterwards to do this. In one of these letters, in reply to one from a non-professional gentleman, who had visited Lincoln and written his impressions, I pointed out to him the errors contained in some of the statements that had been made by different persons. That gentleman, who is, personally, nearly a stranger to me, has kindly sent me extracts from my letter, in which I spoke of the "critics missing the mark at nearly every point," adding, "I know of no destruction of sculpture, or taking down of old work, or anything of that sort;" and proceed to say, "the real fault is carrying well-intentioned repairs to excess, and showing such excessive obstinacy and needless irritability about it that they will not listen to a word of advice or suggestion without getting angry." "I cannot, however," I added, "*personally* complain of this." In reply to some mistaken expressions as to Mr. Buckler, I say, "what you say respecting Mr. Buckler is mistaken, as I think." "He is the son of a formerly *famous* water-colour painter, who made beautiful pictures of ancient buildings, and took much delight in them. This man, I know, takes much pleasure in them, though I do not know much of his taste. He has been employed a good deal by Oxford colleges on their churches, chancels, &c. He restored the spire of S. Mary's, at Oxford, and built the choristers' school, and executed some other works at Magdalene college. He, I think in conjunction with his son, wrote a rather good architectural history of S. Alban's:" . . . "the bent of their minds for three generations has been in the mediæval line." This does not look like heading a cabal; but I may add to it that I had little to lead me to speak ill of Mr. Buckler, having known and highly respected his father, and having been for twenty-five years acquainted, and on very friendly relations, with his

brother. I did, I confess, feel annoyed at his reversing the precentor's promise to except the details I pleaded for, but, with this exception, I never had a hard thought of him, and never dreamed of entering into any cabal against him; and those who have taken up the question will bear me witness that, though ready to give my opinion clearly, I have never taken any leading part whatever in the matter.

Having shown that Mr. Buckler is mistaken in his selection of myself as his scapegoat, I will now consider the details of his vengeance.

He has been accused of *flaying* his cathedral; and, mistaking his victim, he attempts to inflict a like martyrdom on me!

It is sure to be easy enough, when a professional man is to be immolated, to find charges sufficient, true or false, to bring against him. In the introduction to the first paper I wrote on "Restoration" I remarked, that "while I ventured forward as a champion of conservatism I could not boast of having myself carried out its principles to my own satisfaction;" and that "a professional architect is always under a disadvantage in writing on any practical subject connected with his art, inasmuch as his own antecedents are ever at hand to be thrown in his teeth as *argumenta ad hominem* against everything he may urge."

In a more recent paper I have said: "In any criticisms I may express on the course followed by others, I do not wish, or expect, to exempt myself from equal blame where I deserve it. *We are all of us offenders in this matter*, and to abstain from speaking plainly lest we should be ourselves blamed, would be a course at once cowardly and treasonable towards the principles which one every day more strongly sees to be right, however conscious one is of continual departure from them."

In the same paper I have enumerated many causes which defeat the realization of conservative views, as sometimes the utter disintegration of the stone, which renders it "almost as hopeless to preserve it as a body which falls to dust as you look at it . . . a barbaric builder, a clerk of the works, or an overzealous clergyman interferes, in your absence, and destroys the very objects you have been most labouring to preserve." Again; "the extent of the decay of the materials, the shattered condition of the walls, the extent of barbarous mutilation, and the necessity for enlargement, or other practical alterations to meet present wants, all militate, more or less, against it," i.e., against the realization of conservative views, "so much so, that to one who holds them the process of restoration is one of continual disappointment, vexation, and regret, for, labour as you will to act up to first principles, innumerable hindrances stand in the way of their realization."

Such being the case, it is an easy task for a man who gives himself up to a spirit of revenge, to find plenty in the works of a restorer to satisfy any amount of savageness, under which he may be labouring: and I am only glad, when I observe the furious ardour by which Mr. Buckler is impelled, that he has not found much more that is truthful to say against me, though I confess I do feel humbled at finding a member of my profession so far forget himself as to devote a volume to abuse and slander, and to be so careless of fact, or rather, so voracious of scandal, as to be led to give currency, from the beginning to the end of his

volume, to fallacies, many of them of the most absurd character; and even where his statements have any foundation in fact, to clothe them, in many cases, in such an overlaying of exaggeration as to render them as false in spirit as those for which he had no foundation at all.

In traversing his charges I will commence with two works executed from twenty to twenty-five years back, and certainly before my ideas on restoration were well developed; and in one of these I freely admit that there is some ground for his observations, though not for his exaggerated comments.

The first of these is S. Mary's church, at Stafford, executed a quarter of a century ago—the first large work of this kind which came into my hands; and the questions which arose out of it were among the most difficult; and whatever may have been its success, I can safely say that no work of restoration could have received more anxious and conscientious attention. It is a large cross church, with central tower. The nave and the tower-piers are of the twelfth, the south transept, the chancel, and its south aisle, of the thirteenth, and the north transept and north chancel aisle of the fourteenth century. These earlier parts had been altered by the addition of good Perpendicular clerestories to the nave and north transept (the former having a fine roof;) the south aisle of the chancel retained its high pitch, but that on the north side was made flat, while the chancel proper, and the south transept, had very bad and late clerestories and bad roofs; and the great window of the latter, originally a very noble thirteenth century triplet, had been deprived of its piers, and its jambs united by a flat elliptical arch, filled in with Perpendicular work of a very debased kind. This and the roof, &c. of the chancel, there is reason to believe were the result of rude repairs after the fall of the spire in 1590. This late work was thoroughly decayed, and the question arose whether it should be restored in its existing forms or whether the early design should be revived.

An epistolary discussion on the subject was referred to the Oxford and Cambridge Societies, who gave their verdict in favour of the revival (for the chancel and south transept) of the earlier forms. In removing the decayed late work, details of the earlier design were found embedded in the walls, which gave, beyond the reach of question the design of the original work, so that there is hardly a detail of the smallest kind on which there is room for doubt as to its being an exact reproduction of the old design. This applies to the south transept, the south side of the chancel, and the east end of the chancel, and its south aisle. All other parts were restored as we found them; the clerestories, and roofs of the nave, the north transept, and the south chancel aisle remaining.

Such was my anxiety that everything should be exact, and not a fragment indicating the old forms lost sight of, that I employed as clerk of the works (first alone, and for a time jointly with another) my late friend Edwin Gwilt, a devoted antiquary: and in the work done under him every new stone was, not only in detail but in size, a counterpart of the old, the new ashlar even being a *fac simile* joint for joint of the decayed work whose place it supplied.

At that time the importance of retaining the *ipsissimi lapides* had

not become duly appreciated, and the stonework being in an advanced state of decay, it was extensively renewed; but, making allowance for this, and reserving the question referred to the two great societies, (certainly an unimpeachable mode of settling them,) I would boldly assert that a more careful restoration—at least so far as intention went—never was made, and it was rendered the more difficult by tremendous modern mutilation of the interior, and by the tower piers being so crushed as to necessitate their renewal.<sup>1</sup>

The restoration of the chapel on Wakefield Bridge followed shortly afterwards, and was undertaken with the same ardent determination to recover the old design; but, unfortunately, without a due appreciation of the value of the actual ancient stones, and this latter defect has been the cause of rendering that work, though beautifully executed, a source of sorrow and vexation. I will transcribe, from a regretful notice of it I wrote some time back, enough to show my own feelings respecting it.

"I recollect with regret one work of restoration to which I devoted my very best energies, but which was rendered abortive by one false step. Designs were advertised for (1) for the restoration of the beautiful chapel of S. Mary, on Wakefield Bridge, and I devoted myself with the greatest earnestness to the investigation of the relics of the destroyed detail. I was seconded by Mr. —, then clerk of works to the church at —, and by examining the heaps of *debris* in the tower wall, &c. we discovered very nearly everything, and I made, I believe, a very perfect design." . . . "My report I viewed as a masterpiece. I succeeded, and the work was carried out, and would have been a great success, but that the contractor —, who had been my carver and superintendent to the Martyrs' Memorial, at Oxford, had a handsome offer made him for the semi-decayed front to set up in a park hard by. He then made an offer to execute a new front in Caen stone in place of the weather-beaten old one, and pressed his suit so determinedly that, in an evil hour, it was accepted. I recollect being much opposed to it, but I am filled with wonder to think how I ever was induced to consent, as it was contrary to the very principles of my own report, in which I had quoted from Petit's book the lines beginning,

'Beware lest one lost feature ye efface.'

I never repented it but once, and that has been ever since. The new front was a perfect masterpiece of beautiful workmanship, but it ~~was new~~, and in just retribution the Caen stone is now more rotten than the old work, which is set up as an ornament in some gentleman's grounds. I think of this with the utmost shame and chagrin."

It is but fair to say that I am not sure that the contractor had received the offer I have mentioned beforehand; he certainly did not name it to me till subsequently, and his arguments, very likely sincere, were founded on the extreme decay of the old work, and the necessity for its reconstruction from its overhanging and shattered condition, and on the possibility of the original work being preserved elsewhere. I will also add that one of the almost perished sculptured subjects, which Mr. Buckler mentions as being wrongly restored, was intentionally changed, owing to the old one having represented the coronation of the Blessed Virgin, which was thought open to objection: this

<sup>1</sup> See description of the church and its restoration in Dr. Masson's history of the church.



change can, however, hardly be called *iconoclastic*, as the old sculpture was not destroyed. I have been the more full in treating of this, because (with a single exception, which I will afterwards allude to) I believe it is the only one point Mr. Buckler has succeeded in making, and he has a special right to dwell upon it, owing to his being the author of a very good paper on the old chapel, though even here his tone gives a most false idea of the spirit in which the work was conducted.

Nearly all the rest of his numerous statements are either *mis-statements*, or such exaggerations as to become virtually fallacies. I will traverse the list of them which has been placed in my hands.

My feelings for Westminster abbey are, I believe, pretty well known. Mr. Buckler thus describes my actions in relation to it; "He hastens to the proudest monument of architecture in England, invades the feretory of S. Edward, and denounces the altar and reredos . . . which profane hands never before touched." Again: "Mr. Scott removes the plain old altar from its place in the sanctuary at Westminster abbey;" and again: "He does not know that ancient altars, of whatever date, were frequently composed, at least in part, of more ancient materials."

Now, what is the truth of the case? The one exquisite altar-screen, erected, probably, about the time of Edward IV., was defaced in Queen Anne's time to make way for a marble "altar-piece" intended for Whitehall chapel. This was, in its turn, removed in 1824. A description of the condition in which the old reredos was found is given by Neale,<sup>1</sup> and I have obtained further particulars from an eye-witness. Its ornamental details were, in fact, chopped off, to make room for its supplanter. The dean and chapter placed its restoration in the hands of Mr. Bernasconi, the celebrated plasterer, who reproduced it, to the best of his judgment, in cement. It is his reproduction which is alone known to the present generation, and it is this only which "*profane* hands have never before touched." The "plain old altar" of Mr. Buckler was erected at the same time (in place of a wooden table) by Mr. Johnson, the well known contractor for street paving, and coated with decorative plastering by Bernasconi.<sup>2</sup> I mentioned, some time back, that it was built of rough stone, which Mr. Buckler attributes to my ignorance of the fact that altars were often built of ancient *debris*; but I happened to be speaking only from knowledge obtained from those who remembered its erection, and I now find that the *debris* was that of Mr. Johnson's stone yard.

The chapter, not liking to go on with an altar and reredos of *compo*, have adopted the course which is termed the "invasion of the feretory of S. Edward," and the application of "profane hands" to the untouched altar, &c. This course, when brought into plain fact, is the entire reproduction of the ancient design of the cemented front of the reredos in alabaster and marble. The structure generally, with

<sup>1</sup> Vol. ii. p. 271, 2.

<sup>2</sup> Mr. Buckler's remarks on the plainness of old altars are somewhat confused, as the supposed old altar he was defending was rather highly decorated. One almost doubts whether he had seen it.



the ancient side of it which faces the Confessor's shrine, will be wholly untouched, but the compo will give place to costly material, wrought to the original design, and the compo altar to one retaining the present marble slab (duly extended,) but, to avoid the lash of the Judicial Committee, "supported" by a costly structure of cedar.

I may mention that Bernasconi's work was founded on the remaining traces of the old work, and on that of the opposite side. His then foreman, Mr. Brown, has kindly given me all the particulars he can recollect of the wreck he found of the original reredos, and I have obtained a few original fragments, one of them picked up at the time by an apprentice to Bernasconi. We have lately discovered, however, that the central portion, over the altar itself, had no canopies, as on the other side, but a plain square recess, doubtless for the reception of a retabulum of precious materials.

Dean Ireland, at the same time with the erection of the altar, erected also, in the place of the sedilia, a so-called monument to King Sebert. This was protested against at the time, in letters which I have seen, and described as a cenotaph of bricks and cement. Finding this to be an accurate definition, we shall remove it, and restore the stone seat, at the risk of being accused of "invading" the sepulchre of King Sebert.

Another point of attack is Ely.

He mentions the arrangement of the choir, as not being the ancient one. It certainly is not; nor has any one now living ever seen the ancient one. It is given by Browne Willis, but was entirely done away with by Essex in the last century. In the Norman cathedral, as usual, the choir extended across the central tower into the nave. This was retained in the fourteenth century, though the tower had given way to a vast central octagon, across which the choir cut, without any regard to its design. Essex thrust it far east, so that, instead of the choir, as heretofore, extending two bays into the nave, he made the nave extend two bays into the (structural) choir. This we modified so far, as to make the structural and actual choir coincide at their western termination, but leaving an ambulatory round the east end behind the altar, which was, unquestionably, a great improvement. We also, by introducing an open screen, opened out the nave to the choir; thus making the octagon serviceable, as its form so obviously suggested, for congregational uses.

The other charge is, that "the grand monument of Bishop Hotham has been economically divided, as too much for one arch, while another on the opposite side was found to be empty."

The fact is this:—Mr. Essex placed the so-called monument of Bishop Hotham (the actual one having been central to his sanctuary) in one of the side arches. We could not well restore it to its old place, as it would obstruct the gangway between the stalls; while our arrangements rendered it visible on both sides instead of on one, as in Essex's arrangement. This led to a careful consideration of its structure. It was an altar-tomb, overshadowed by a vast canopy of a very curious construction; and, on examination, it became clear that the latter had never belonged to the former, and, indeed, came down so

close upon it, as to leave no room for the effigy which had once existed. The canopy was, moreover, imperfect, one side of it being entirely gone. It was the opinion of a very first-rate antiquary, and he seemed to me to be correct, that the canopy was none other than the substructure of a shrine—perhaps that of S. Etheldreda—which had in modern times been used to overshadow Hotham's monument. We, therefore, restored to it its missing side, at great cost, leaving it where we found it; but we removed the altar-tomb of Hotham to another arch.

I next come to Lichfield. The charges are these:—"Windows, and walls, and buttresses are stripped, or thrown down and rebuilt; these things are marked with the rust of antiquity; the tooth of time has nibbled at an ill-tempered block of stone, which found a place here and there; and no pardon can be extended to the window or the buttress, which contains such imperfections; it must be pulled down, stone by stone, every stone, then sometimes a novel design be interpolated, sometimes an affected copy of the original set up, and sometimes the whole thing wiped out. Not Saul, when he saw the vision of the departed prophet, could have been more astounded than was Mr. G. G. Scott, when Professor Willis, in Lichfield cathedral, before the Archæological Institute, evoked the erased mouldings."

And again, "The choir at Lichfield is an example of unfaithful restoration."

Now what are the *facts*?—They are these.

I have never so much as touched an old window, or buttress, except to clean the interior from whitewash, or to restore to their old form the modern mullions of the library windows. On the contrary, when called upon to report on the external repairs, I said:

"TO THE REV. THE DEAN AND CHAPTER OF LICHFIELD

"REV. GENTLEMEN,—I have, as you desired, given careful consideration to the question as to what would be the most desirable work on which the masons may be employed during the summer months.

"I confess I feel considerable perplexity in determining what advice to offer. It is a great misfortune that any valuable monument of antiquity or of old art should meet the hand of the repairer, and it is the double aggravation of that misfortune, in the present instance, that the work is in most parts of peculiar value, and that its state of decay is such as to leave little neutral ground between doing nothing and almost entire renewal; while if nothing be done, the exquisite architectural design will in a few years be lost, and if the work be renewed its interest and its value as an authentic example will be lost.

"The degree in which these remarks apply varies a little with the circumstances of the different portions of the work. For instance, the north-eastern portion of the north-western tower is in a very dilapidated and decayed condition, indeed the angle of one buttress is almost dangerous; but it is peculiarly valuable as the only remnant of the original work of the façade; and should you at any time see your way to the retranslation of that noble work from cement into stone, which is the noblest work you could undertake, this relic would form the key-note of the restoration, so that its preservation is peculiarly important. Now if this part be renewed it will cease to possess value as the actual guide to the greater work, while if it be left to itself for

some years longer its details will have vanished from the face of the earth, and no guide at all will be left.

"So, again, with the north aisle of the nave, I hardly know so valuable a specimen of, perhaps, the very finest period. It is so precious that one instinctively shrinks from touching it, as almost sacrilegious, while if left to itself it will utterly perish, and the finest possible details cease to exist.

"If we had discovered an indurating process which is trustworthy, it would be the happiest possible solution of this great difficulty. As it is, I see no course for the moment but to take absolutely accurate drawings of every detail, measured and laid down with the utmost nicety, and the carved portions illustrated by means of photographs, and I would urge upon you, as the guardians of these noble relics of ancient art, to devote some small amount of money to this important object. It may with difficulty be now effected, in a few years it will have become *impossible*. I shall be most glad to do my part towards it.

"The next portions to be considered are the transepts, especially their western faces. These have been greatly altered, and without going into the question of their restoration *de facto*, I would suggest that it should be effected, at least, on paper, in the manner already suggested. Next comes the exterior of the chapter house. This is almost more decayed than any part. It has gone so far that the details can with great difficulty be recovered. Portions, such as entire window jambs, possess little more architectural character than a decayed quarry face. Still, however, from one window with another, the details may yet be gathered; and here again I urge a careful *paper* restoration,—and I go one step further. It is useless to let sentiment go so far as to involve the actual loss of an architectural work, and I think we have here a case for interference. I would then suggest that some *one* of the sides (that least seen) be restored as a means of handing down the actual design.

"This, I suggest, is a part on which the masons may be employed. Besides these there are little matters, such as the shattered pinnacles of the choir aisles, and other parts of minor importance, on which some work might be advantageously expended. I do trust, however, that amidst minor matters *the one really great and noble work*, the restoration of the western façade, will not be forgotten. It is a work well worthy of the county and the diocese, and I commend it earnestly to your consideration. We have here no authentic and original details which one shrinks from meddling with, for all have been long since destroyed, while from the cement reproduction of the one original fragment, nearly (or quite) every detail may be truthfully restored, and it would be a glorious circumstance if this generation having found this gem '*set in paste*,' (or in Roman cement,) should leave it in genuine stone.

"I have the honour to be,

"Reverend Gentlemen,

"Your most obedient servant,

"*London, May 12, 1864.*

GEO. GILBERT SCOTT."

The consequence has been that no restorations were undertaken to the parts in question, but that careful measured drawings were made, illustrated by copious photographs of the carved portions.

As regards the faithfulness, or the contrary, of the restoration of the choir, I will transcribe a description, written at the time, of what was done, only adding that I never found an old work more utterly and wilfully destroyed than the parts in question, nor ever found more difficulty in recovering the old design, in which, however, I am certain that I succeeded, nearly to the smallest detail:—

"On removing the modern stallwork, a most curious and difficult field of inquiry was opened out, in reference to the original forms of the pillars and arches of each of the three westernmost bays of the choir. In viewing these pillars and arches from the aisles, it had always been evident that they were of nearly the earliest period of Pointed Architecture, retaining even some Norman features, while those of the remaining bays eastward, are of the first half of the fourteenth century, or at least a century and a quarter later in date. The three western bays, however, when viewed from the choir, differed entirely from either of these styles, agreeing in fact, with the intermediate style which prevails in the nave, an anomaly which must have sorely puzzled many an architectural antiquary.

"On removing the stalls, it was found that the work of this intermediate style was a mere overlaying of Roman cement, having no kind of reference to the older work, but a mere whim of one of the architects to whom the work of the end of the last, or of the commencement of the present century, had been committed. Had this been their only fault it would have been comparatively venial; but to make matters worse, they had most mercilessly cut away the ancient stonework, and that to a depth in some places of a foot or more, to make way for the intended features which were prepared for by a groundwork of bricks, tiles, spikes, and packthread, on which they laid their cement work. This determined mutilation rendered it a work of extreme difficulty to ascertain what was the design; and the more so as that design was itself the work of two very distinct periods. It was found that the earlier pillars, as seen from the aisles,—which in plan are octagons, with a triple clustered shaft added on each face,—had originally been complete on the side facing the choir. This had, however, been altered during the re-modellings of the fourteenth century by cutting off the cluster of shafts which faced inwards towards the choir. The whole of the clerestory and triforium having been at the same time rebuilt, it appears that they had extended their alterations downward to the main arches, and had even reconstructed the outer order of mouldings of each, supporting their new mouldings by inserted capitals similar to those of the columns which they had erected eastwards, and supporting their vaulting shaft by corbels in the form of angels, which they inserted in the face of the octagonal columns, from which they had removed the clustered shafts. For some reason connected with the height they had adopted for their new bays towards the east, they had scarcely height enough for the western arches; to obviate this, they made their new order of mouldings not concentric with the old ones, which has a singular effect. It would be difficult here to particularise the evidence on which these facts have been ascertained; suffice it to say, that it has been most minutely traced out and proved beyond doubt, and the work restored to its ancient form,—that is to say, to the form which it attained in the fourteenth century, and which it must have, in the main, retained till nearly the end of the eighteenth. The design of the angels was really almost the only point left to conjecture. Their existence was proved, first, by the necessity for something to support the vaulting shafts (a portion of one of which remained behind the cement and below the level of the capitals); secondly, by the existence of stones inserted for such corbels, having fragments still projecting; and thirdly, by the remains of angels existing on the western piers in similar positions, and carved in stones of the same description and of the same depth with those found to have been inserted in the other pillars.

"The niches over these pillars, with their statues, had been entirely destroyed, but have been restored, partly from the old descriptions of them and partly by reference to the niches remaining in the lady chapel. The corresponding positions in the spandrels of the four easternmost arches were found to have been ornamented with cusped circles, similarly to those of

the nave. These had been cut away, but the marks of them were found on removing the whitewash, which has led to their restoration.

"Some curious remnants, apparently of overhanging vaulting, perhaps belonging to the rood-screen, were found against the south-west pier: these have been left to speak for themselves.

"The great work, however, now about to be completed, has been the double one, of throwing the choir open to the nave, and of bringing back the reredos and altar table to their original position. The stalls again, as formerly, occupy the first three bays, while the next three bays eastward are devoted to the presbytery and altar-space, the two easternmost opening, as at first, into the lady chapel, which will be made use of for early service.

"The great difference between the present arrangement and that of the ancient church is, that the choir is not now severed, as formerly, from the rest of the church by unperforated screens, but merely by screenwork of the most open description, so as to render every part available for worship."

The story told with such flourish of trumpets, about Professor Willis and the Witch of Endor, is simply a *myth*, though founded on a vexatious reality. The Professor had made a careful examination of the building, accompanied by the foreman of the staff of masons employed by the chapter, and found, on the floor of the triforium passage of the south transept, the marks of the bases of the Early English shafts removed in the fifteenth century. The stupid mason, some time afterwards, observing that the moulding of the edge of the stone containing these marks was broken, deliberately renewed it, and I heard of the discovery and the removal of its evidence, to my intense vexation *at the same time*, but long before the meeting of the Archaeological Society. At that meeting I went round with Professor Willis, and, for the nonce, mounted his chair to denounce the vandalism of this mason, for which I was just as responsible as the Professor himself, or Mr. Buckler. The mason's excuse was characteristic. It was winter, and his staff had nothing to fill up their time!—a strong argument against a standing staff of workmen in connection with a cathedral.<sup>1</sup>

I will next reply to the alarming accusation about Doncaster church. It is thus stated:

"The grand tower of Doncaster church was not hastily condemned; it was reserved among the surrounding ruins for preservation, and every antiquary in the kingdom heard, and for long time believed, that its pardon was ensured. Its strength for duration was ascertained, and yet it was thrown down by one who mourns inconsolably over the fable, that a few feet of the ancient stonework at Lincoln have been 'scraped.'"

Would you believe it, after this magniloquent statement, that the tower thus "reserved for preservation," thus "pardoned," according to the belief of "every antiquary in the kingdom," and "its strength for duration" thus "ascertained," yet thus "thrown down" by me,

<sup>1</sup> Much harm often arises from the staff of masons thus employed. I have recently in one case had all my directions reversed by the mason in command, backed by a local committee, who delight in making everything look *new*. I had thought that the same might have been the case with Mr. Buckler, but regret to find that my supposition was erroneous.

actually never existed after the day of the fire, and never was seen by me after my appointment as architect to the work?

The church was discovered to be on fire at about one on the morning of February 28th, 1853. At about eight on the same morning "the walls" of the tower "cracked asunder, from top to bottom, and the western half sank perpendicularly down, leaving only the eastern half, with portions of the other sides. At a later hour the southern angle of the tower gave way, and, falling upon the south transept, hurled its western wall in fragments over the churchyard. *All that then remained of the tower was that portion of the north-east pier which included within its thickness the winding stair.*"<sup>1</sup> After this the ascertaining of "its strength for duration" was as marvellous a circumstance as was my power to "throw down" that which had fallen a month before I saw it!

The account given of what is now doing in the restoration of Cirencester church, though not partaking so much of the marvellous, is about equally truthful in its spirit. The church was, both in parts of its walls, and in the greater part of its roof, in a dangerous state of decay and dilapidation. The roof has been repaired bay by bay, covering the part in hand with tarpauling, and retaining every bit of old wood which could possibly be saved; and I have no hesitation in asserting it to be both a sound and a conservative work. The walls are undergoing a careful examination, not removing a stone which can be saved, and even the old colouring discovered on the walls is being scrupulously preserved. The screens were carefully taken down to facilitate the repairs, but every one of them will return to its own proper position, and everything in fact is being most carefully conserved.

The clerk of works having had Mr. Buckler's charge brought under his notice, has written me a report, from which I give extracts:—

"The assertions of Mr. Buckler relative to this restoration I hereby most emphatically deny; and further, should Mr. Buckler desire the respect due to his profession, he had better lose no time in recalling his most unwarrantable and thoroughly unfounded statement.

"First, as regards his assertion relative to the old screens.

"They were carefully taken away from their respective positions (at least the ones that have been hitherto moved at all) to avoid injury during the progress of the works, some being stored in the vestry, some in the Trinity [chapel]; and the chancel screen has been hitherto placed wholly, and in *one piece*, in the lady chapel, just as it stood under the chancel arch; and none of these screens have ever at any time during these works been either in the north or south aisle; so that his bold assertion of 'the screens being huddled together wholly, or in part, in a promiscuous heap in the north aisle' is simply an unqualified \* \* \*

"Secondly, as regards the breaking up of the floors.

"Here, again, he indulges in a little divergence from fact, when he says that 'the whole floor has been uncovered and excavated in places *but not near foundations.*' What object should we have in 'excavating the floor in places,' excepting for the purpose of underpinning and repairing the foundations, which had been in far too many instances sapped and literally undermined for the formation of vaults, by some country mason some years

<sup>1</sup> Jackson's History of S. George's Church, Doncaster.



since; and I am prepared with any number of townsmen, relatives, and descendants of families interred in this fabric, who are willing at any time to testify to the care, respect, and decorum, exercised by all concerned during these operations; also it was absolutely necessary to form an area for ventilation under the several wood floorings where new seats are to go, (which, by the by, occurs exactly where the old pews stood, so that no harm or risk was run in digging in these spots, there never having been any interments in the places in question,) for it was a constant source of complaint by the congregation in past times that 'the water often came up and almost stood in puddles on the floors of some of the pews during wet seasons.'

"Thirdly, with regard to the 'uncovering of walls and piers.'

"I challenge him [Mr. Buckler] to prove a single solitary instance where these have suffered, or the ancient paintings on the walls been damaged by wanton neglect, or want of every care necessary to preserve the ancient spirit and feeling of the work.

"Lastly, with regard to the roofs. I would like to know how he would have kept the two easternmost bays of nave roof in position with the ridge-piece entirely decayed through in two places, the feet of principals gone, one principal sprung right across the centre, and the wall-plates clean gone to powder, at such a height (without incurring a ruinous outlay quite unjustifiable) while the two bays of clerestory, the east gable, and adjoining walling were being rebuilt (stone for stone) from the springing of arches below; and these are the only timbers of nave roof that have ever touched the floor during this restoration, excepting, of course, the new material required for repairs.

"Could you manage to get him here I could give him practical proof (if the seeing with his own eyes could convince such a man) of our ability to restore a fine old fabric, and show him that we have managed to get *not a few* pieces of the old wood-work once more back in their respective positions.

"To G. G. SCOTT, Esq., R.A."

The story about S. John's at Coventry, is a wretched "mare's nest," stirred up during this search after scandal. I have tried to recover the facts, but all which can be gathered is, that there was a friendly question with the churchwarden as to how many lights the long destroyed east window might have had!

A vast amount of *brutum fulmen* is exhausted by Mr. Buckler on the enormities he states to have been perpetrated at Gloucester. I will not go into the truth or fallacy of his statements, though, judging the unknown from the known, I have no doubt that three parts of them are erroneous,—a conclusion confirmed by the testimony of the clerk of works. Mr. Buckler will not, however, care to verify his statements, when he learns that I was not the architect concerned; my connection with the cathedral only commenced during the spring of the present year, and not one of the parts he mentions has been touched by me.

I was consulted some eight or ten years back, and devoted myself entirely to urging a conservative course; and I was also called in last year as a referee on the question of the restoration to its earlier form of the easternmost window in the south aisle of the nave, which had been altered in the fifteenth century, and gave my verdict for its preservation, notwithstanding the fact that the stained glass was already prepared for the window as proposed, and which was, consequently,



wasted. Since my appointment the little I have done has been to enforce strict conservatism.

Worcester, too, I seem to be held responsible for, though all I am concerned in there is the rearrangement of the choir, a work not yet commenced. I really wonder I am not accused of destroying the Guesten Hall, an act of vandalism I have never missed an opportunity of protesting against.

This would have been quite in harmony with the line adopted by Mr. Buckler, into whose all-spreading net all that comes "is fish." He has actually dubbed me as the destroyer of Heston church, with which my only connecting link is the vigorous and oft-repeated protests I made against its threatened destruction. I have heard with indignation that the threat has been carried out, but it has been reserved for Mr. Buckler to inform me that *I* was the perpetrator of the act! He obtains, it appears, his information from an Oxford newspaper. His wish was, perhaps, father to the thought, and the neighbouring journal may have been unconsciously affected by the same feeling.

I reserve to the last one more charge to which I must plead guilty. I confess, with regret, that when consulted as to the rendering Bristol cathedral more available for the spiritual wants of that great city, I did, from a strong feeling of this great need, and against all my personal feelings, suggest the removal of the screen, and the shortening of the choir, for the purpose of making more room for a congregation. I did not, however, suggest or dream of the absurd arrangements carried out, and had nothing to do with them. I confess I now think I was mistaken, and the absurd introduction of another screen, frustrating the object, convinces me that I was so.

I will only remark, in conclusion, that this mixture of a modicum of truth, kneaded up with a mass of preposterous untruth, is, when taken as a whole, both in the letter and the spirit, the very grossest tissue of slander I have ever seen; and that whatever may be my errors or shortcomings, I need not say to any one who knows me that the moral impression it is intended to convey is, throughout, diametrically the reverse of the fact.

I appeal to my own conscience for the fact that all my desire, as to old works, is for their conservation: and I appeal to my employers, and to all who work with me, whether this wish does not give the keynote to all I say and all I do; and, with this consciousness, I feel sure that the calumny and insult thus heaped upon me, in petty revenge, will fall harmless, unless it be on its originator.

I cannot, however, for a moment suspect Mr. Buckler of *knowingly* uttering the fallacies, to which nearly every page of his book gives currency, though it is impossible to acquit him of indulging an appetite for scandal so insatiable as to lead him to welcome every mischievous tale, whether founded or unfounded on fact, and studiously to impart to all a colouring harmonising with the pervading feelings of his mind.

I do think, however, that good may come of all this, and, if it will save a single old structure from destructive treatment, I am quite willing to take the chance of any ill it may do myself.

I will only add that, if what is doing at Lincoln is rightly described by Mr. Buckler I should have little to object against it. That description does, most certainly, *not* accord with what I have seen, but I do trust that it will apply more accurately to the future than to the past; and then no one need regret what has been said on the subject.

It only wants the avoiding of the "scraping" or cleansing of the old stones to remove the true ground of objection; and if Mr. Buckler will concede this, I will, on my part, do my very best to utilize his rough censure, by carefully reviewing my own practice, with a view to routing out of it every latent trace of the old leaven of destructiveness which an impartial search will enable me to discover.

I know little of Mr. Buckler's book beyond the quotations supplied me and above quoted. Fragments I have, since writing the above, seen in notices of the work, seem to show it to be even more virulent than I had thought. I shall not, however, trouble myself to search out the slanderings and insults it may contain, nor to defend myself against imputations of motives alien to every feeling of my mind. I am satisfied on these points with a clear conscience and with a feeling of utter detestation for such motives, and a disbelief that they actuate any member of our noble profession, accompanied by a feeling of intense shame at the thought of any member of it having given currency to such imputations.

Begging you to excuse my intrusion,

I remain, my dear Mr. Beresford Hope,

Your very faithful servant,

GEO. GILBERT SCOTT.

## CHURCH RESTORATION IN YORKSHIRE.

*To the Editor of the Ecclesiologist.*

SIR,—Will you kindly allow me to call attention to the wholesale destruction of our village churches, which is at present being carried on under the plea of "restoration?" Should the present practice continue, we shall soon have no *old* churches left in the land!

As an example of the evil, let me name five churches in this immediate neighbourhood which have been more or less restored, in every instance of which "*destruction*" would have been a more appropriate term than "*restoration*:" Darfield, Bolton-on-Dearne, Mexborough, Kirk-Sandall, and Conisborough.

Darfield has had its interior stonework scraped and re-tooled, and in so doing all the fine proportions of the old work have been destroyed. All its window tracery has been renewed—in a great measure needlessly so, as any one can see who will look at some of the old work which is preserved in the Vicarage grounds.

Bolton has also suffered greatly from the hands of the restorer. Some fine old Norman work, has been stuccoed over, and the stonework has been recut; and an old chancel-screen entirely destroyed.

unless it is in the possession of the Rev. Mr. Marsden, of Hooton Roberts, who was incumbent at the time of the restoration.

Mexborough church has had its pillars recut.

Kirk-Sandall has been recut inside and out, and all the old feeling has been thoroughly taken out of it. The Doncaster papers chronicled its restoration in the most glowing terms: "Mr. — has added another church to the already extended list," &c.

Conisborough church has had all its beautiful and quaint Romanesque carving recut, and that very roughly and carelessly too.

The same architect, I believe, who so shamefully restored Kirk-Sandall is about to restore the church in the village from which I write. What may we expect from his hands here? Cannot something be done to bring him to a right architectural mind? The church literally teems with architectural peculiarities, and it will be a great shame if these are destroyed.

You gave the Lincoln architect a good lesson: are not our village churches just as worthy of preservation?

I am sir,

Yours respectfully,

"SAVE ME FROM MY FRIENDS."

P.S.—Conisborough church and Conisborough castle were evidently built by the same mason.

---

## NEW CHURCHES.

S. —, *Pokesdown, Bournemouth, Hampshire*.—This little church, by Mr. Street, is a very successful building, considering its small cost. It comprises a nave (with embedded arches for the possible future addition of a north aisle) and a chancel ending in an apsidal sanctuary; the apse having an even number of sides, so that the church ends to the eastward with an angle instead of a square face. There is a vestry on the north side of the chancel, and a bell-turret on the western gable. The inside is of rough walling like the exterior, local stone being used, with bands and alternate voussoirs of a darker hue. The four sides of the apse have each a two-light window, trefoiled, with a quatrefoil in the head, and with an internal shafted arcade. The chancel-arch is unusually good, with detached marble shafts. The ritual arrangements are correct. The arcade of the apse windows is cleverly treated so as to form a simple constructional reredos, in which there is introduced a gilt or metal altar cross standing out from the wall. There are also candlesticks. The sanctuary has no rails; the sedilia are constructional, in the south wall. There are stalls and subsellæ, of deal, and rather scanty in proportions. The screen is of stone, low, without gates. A square stone pulpit with a stone desk to it stands at the south side of the chancel arch. The font is square in plan, and is the least satisfactory detail in the church. The nave

roof is an open cradle one. That to the chancel is a common open one, with some colour timidly applied. The floor is tiled on an uniform level, and the seats are moveable, of deal. A few painted windows have been introduced, and some good monuments have been already put up in the picturesquely situated churchyard. We have seldom seen a better cheap church than this.

*S. Olave, Ramsey, Isle of Man.*—We observe in the *Building News* a ground-plan and perspective, with details, of this little new church by an architect whose name is new to us, Mr. M. P. Manning, of London. The plan consists of nave and aisles, separated by arcades of four. There is a chancel with a three-sided apse to its sanctuary, a north porch, and a vestry at the east end of the north aisle. The style is early Middle-Pointed, treated with much ability. The west door is double, with a horizontal top, bearing a tympanum filled with sculpture. At the south-west corner of the nave there is a small octagonal belfry crowned with a spirelet, and supported rather cleverly on a buttress. In a niche at the top of this buttress is a statue of the patron saint. The north porch is rather large and cumbrous. The accommodation is for 430 persons; and the cost £1500.

---

## SECULAR POINTED WORKS.

*New Warehouse in Thames Street.*—One of the most satisfactory examples of Secular Pointed architecture we have seen, has lately been erected by Mr. W. Burges, for Messrs. J. and J. Skilbeck, drysalterers. The front, which is gabled, contains several points of novelty and interest, especially some very satisfactory sculpture. For its size, and considering the purposes to which it is designed, this is a building of great merit. It shows how admirably the Gothic style may, under the hands of an artist, be made to adapt itself to the most severe business purposes with excellent effect, and at the same time without at all interfering with the stringent requirements of trade. The whole design is simple, as it should be for such a building. The prominent points are great solidity and firmness, plenty of light, every accommodation, and very considerable artistic effect. Under the gable, under two projecting corbels, stand two stout lions, which support the pulleys for drawing up the smaller parcels. The great crane is supported by a corbel which is carved into the bust of a fair Oriental maid, symbolising the clime from which so many of the drysalter's materials are brought; and over a circular window in the gable is a ship bringing its precious freight. The execution of these and the lions is very good. Mr. Burges has made a good use of ironwork in the window frames. The iron girder which stretches across the front of the building is left open and painted, the bolt-heads being gilt. The effect is capital.

A very important point too is the very moderate cost—very little more in fact than would have been expended upon the most unorna-

mental style of building in which warehouses are usually erected. We congratulate Mr. Burges upon a great success, where success has hitherto not always been achieved.

---

## CHURCH RESTORATIONS.

*Salisbury Cathedral.*—A high tomb of considerable originality and much richness of material has been erected, from Mr. Street's design, in the south transept of Salisbury cathedral, viz., the monument of Major Jacob. The composition comprises a flat marble table with a brass, covering a coped stone coffin visible through open arcaded sides. The spandrils are inlaid with marble mosaics. We are glad to hear that Mr. Scott has entrusted Mr. Redfern with the renovation of the statues (some 40 or 50) needful to bring back the west front of this cathedral to the completeness of its primitive design.

*Romsey Abbey.*—Restoration is slowly putting in its appearance even in this grand minster, which has heretofore been conspicuous by the absence even of a central alley down the block of nave seats. The north transept and nave roofs (the latter of the waggon form) have already been restored by Mr. Ferrey, with some colour introduced. The choir is to be taken in hand by Mr. Christian on behalf of the Ecclesiastical Commissioners. This work will require some consideration, as it involves the removal of a roof of some antiquity, but of a pitch so low as to hide the apex of the east window. A good deal of the decayed stone work of the exterior has been carefully renewed, and several painted windows, by O'Connor and Gibbs, put in. A high tomb, in memory of Sir William Petty, (born and buried at Romsey,) by Mr. Westmacott, has been erected in the nave by the late Lord Lansdowne. The architecture of this is feeble, but the whole is well intended. There is a notion afloat of re-erecting one of the destroyed eastern apses to contain the local memorial to Lord Palmerston, who seems fated to be always enshrined in Gothic monuments.

*Priory Church of Christchurch, Hants.*—Mr. Ferrey continues gradually his restoration of this fine and curious church. We can give much commendation to the way in which the splendid vaulted north-west porch has been repaired. Much less praise is due to the tame reproduction (completed some years ago) of the remarkable stone jube or roodloft. The retention of this curious and almost unique screen is as desirable in an archæological point of view as it is inconvenient in any other. The choir, retaining its old stalls and levels, is very interesting. Long may it continue unrestored. What is really wanted for the satisfactory use of this church, is a people's altar, and a *chorus-cantorum* in the nave, westward of the roodscreen. It is quite impossible to use the choir and the nave together. Nor is it necessary: for the immense area of the nave (especially if the ugly western screen were removed and the whole space made available) would be more than sufficient for the accommodation of the inhabitants of the parish.

In ancient times the choir was used exclusively by the monastic community, and the parishioners were provided for in the nave. This choir and nave never *were* used for common worship, and never can be so used. Nor is it any more necessary to throw them open to each other now than it was then; the true treatment of this inconvenient church would be, we repeat, to fit up the nave entirely for parochial worship, and to keep the screened-off choir for occasional use, or else as a curious ritualistic monument. Some restorations are in progress in the circular apsidal Romanesque chapel at the east side of the south transept. We thought that the mason was proceeding rather recklessly in his work. In the Pointed chapel which has replaced the apsidal Romanesque chapel on the east side of the north transept, some hideous coarse polychromatizing was in progress when we visited the church. We could not learn who was responsible for this wretched colouring, which, moreover, is utterly out of place in an interior so bepewed and begalleried, and so generally neglected, as this priory church. We should be glad to see nothing but mere conservative reparation applied, where absolutely needed, to the exterior of this singular structure.

*S. Mildred, Tenterden, Kent.*—This church, which is one of the noblest in the Weald of Kent, and famous from the association of its steeple with the Goodwin sands, has been very completely restored by Mr. Gordon Hills. It was previously in a state of great neglect and mutilation. The monials and tracery of almost all the windows had been removed. The church comprises chancel, nave, north and south aisles with chancels, (which are private property,) fine western tower, and south porch. The pillars of the nave have been freed from whitewash, the tracery of the windows restored, the fine oak roof of the nave varnished, and a new open roof given to the chancel. The church has been re-seated throughout, but the chancel arrangements are not satisfactory. The seats are of the same pattern with those in the nave, and are not reserved for the choir. There is a prayer-desk facing south. An arcaded reredos of stone has been placed over the altar, with a cross in the centre, and the Ten Commandments on each side. The effect of opening the lofty arch of the tower is very fine. Several windows have been filled with painted glass by Mr. Hughes. The east window of five lights contains in the upper compartments the SAVIOUR and the Evangelists, in the lower, S. John Baptist and the four greater Prophets. In a lancet on the north side of the chancel is S. Mildred, patroness of the church. In a four-light window in the tower we observed Sarah, Hannah, Elizabeth, and Martha, above; and below, Noah, Job, Cornelius, and S. Peter. There are also two memorial windows in the south aisle, one representing the history of the Brazen Serpent, and the other the Bearing of the Cross and the Resurrection. There is a window at the east end of the north aisle as a memorial of the late vicar, containing our Lord's Baptism, a very disagreeable representation of the Temptation, and the Agony.

*S. Andrew, Stapleford, Cambridgeshire.*—This church, very familiar to all Cambridge men, and remarkable among other things for its little shingled spire, (which is the first of the common Essex type of such spires which meets a traveller proceeding from Cambridge into that county,) is



under restoration by Mr. W. M. Fawcett. The whole building has been roofed anew, and has been furnished with new floor and new seats. Some of the windows also have been re-worked, care being taken to copy exactly the ancient molds. In arranging the interior the architect has followed a very unusual course. It seems that the chancel, which happens to be a very long one, was reseated with low pews some few years ago. There is no doubt that such a refitting is a much more serious difficulty to a church restorer than any amount of neglect or desecration. In this case it seemed impossible to eject these new and substantial seats from the chancel, or to restore that part of the church to its proper and exclusive use. Accordingly Mr. Fawcett, acting upon a hint borrowed from a somewhat similar *ancient* arrangement in the church of Winthorp, Lincolnshire, has formed a *chorus cantorum* with returned stalls, external to the constructional chancel, in the easternmost bay of the nave. The church it seems has a northern transept, and a chapel or chantry opposite to it, on the south side, extending beyond the east end of the south aisle. The latter is screened off for a vestry and an organ chamber. The *chorus* has a low oak screen to separate it from the nave, which low screen is extended north and south as a high one, matching the returned parclose-screens which divide the *chorus* from the north transept and the vestry on the south side. This *chorus* has returned stalls, and the pulpit stands (awkwardly enough) eastward of these stalls, against the north jamb of the chancel arch. We scarcely know what criticism to pass on this arrangement. On the one hand there is, of course, a choir for present use, and hereafter, when the chancel can be cleared, these stalls could be transferred bodily into their proper place. On the other hand, the arrangement seems likely to perpetuate the improper use of the bepewed chancel. During the works a stone coffin was found, with a slightly coped cruciform top. By the skeleton was a pewter chalice and paten. It was doubtless the grave of a fourteenth-century vicar of the parish.

*S. Andrew-under-Shaft, in S. Mary Axe, Leadenhall Street*, was till lately entirely covered up with cement. It has now been restored, as it is called. Upon removing the stucco a hopeless sight presented itself: the external surface of the stone was in the worst possible state, so much so that it would have been wiser to have made no attempt at restoration further than stopping up the joints and inserting new stone where absolutely necessary. It has however been thought otherwise only by way of improving matters. The only parts of the church which had escaped damage have now been entirely destroyed. The two doorways, fair specimens of late work, have had their surface tooled off to the thickness of  $\frac{1}{4}$  of an inch or more, besides the removal of many stones which were in very tolerable condition. It is no fault of those who have sanctioned and committed this ridiculous and ignorant proceeding, that the doorways were not of far greater value. They would no doubt have treated far more interesting work after a similar fashion. After this it will astonish no one to hear that not only have they destroyed the only pieces which the previous vandals had left, but in plastering up the stonework have made matters almost worse than they found them. The surface has been filled up with



a coloured cement to imitate the stone, and then divided into regular blocks by projecting pointing, without any regard paid to the actual joints. It is in fact an exaggerated form of the previous plan of dividing stucco by lines to feign stone blocks.

We trust that we shall have no reason to lament an over-restoration in the case of the neighbouring church of Great S. Helen's. The removal of the ancient stalls from their original position suggests cause for suspicion.

*S. Michael, Lesnewth, North Cornwall.*—This little church, most picturesquely situated in a woody glen running down to the harbour of Boscastle on the north coast of Cornwall, has lately been restored by Mr. St. Aubyn in so complete a manner, as almost to amount to a rebuilding. The old Third-Pointed tower of granite, with conspicuous angle staircase, and opening by a broad arch into the church, has been left. The original building was cruciform, though without aisles; but in the restoration the transepts have had to be sacrificed. We much regret the necessity which led to this sacrifice, though the reasons which induced it are certainly very cogent. The parish only contains ninety-six inhabitants: the sum raised was small. The transepts themselves were sunk and ruinous, and the north one was so embedded in the bank that its retention would have necessitated elaborate earth-works. With this drawback we can thoroughly praise the work for its solid and unaffected excellence, as a reproduction of a small mountain church, thoroughly correct in its arrangements and simple in its architectural characteristics. The nave, which is of course seated with open benches, is entered by a south porch with a granite doorway of Third-Pointed date. The original windows seem from some fragments to have been late Third-Pointed. Mr. St. Aubyn has replaced them with windows of an early type, hooded and deeply splayed, of two unfoliated lights, with a plain circle in the head, of which there are two on the north and one on the south side. The old octagonal granite font is properly replaced. The pulpit, of deal, and open, stands in the north-east angle, with a semicircular sweep of steps admitting of its being approached either from the stalls or nave. The roof, both of the nave and chancel, is a four-sided waggon, unceiled between the rafters. The ancient chancel arch of granite with a simple chamfer springs from the side walls. There is a south aisle to the chancel of two bays roofed with a couple of transverse gables, the arcade (which is old) springing from a circular granite column, which with its bulky proportions and square abacus might be of any antiquity, but is we should fancy really transitional between the first and second age of Pointed. The valley of the two gables rests on a wooden beam. The east window, of three lights, with unfoliated intersecting mulhions, has been preserved. On the north side is a small rude lancet, brought from the transept, while an altar slab with the crosses, which had been iscovered, has been made the sill to serve as credence. The piscina pposite has been preserved, and above the shelf is inserted a very urious minute circular window which was discovered among the ubbish. The chancel itself rises by three steps, and is seated with tall-like benches and subsellæ, with a desk for the clergy at the west

end of each. The sanctuary rises on two more, and the altar stands on footpace, the rail being open in the middle. The flooring is of red, black, and buff tiles; the aisle, which is used as vestry, and is on a lower level, is ingeniously entered between the south stalls and sanctuary, and separated from the chancel by a solid parclose with rough green glass in the panels. The church is roofed externally with the fine blue slate of the district, with a red ridge-crest. The contrast of colour is somewhat too sharp, but the golden-coloured lichen of the district will we think in no great distance of time harmonize it. We notice an ingenious invention of the architect, in the adoption to the porch and the west end of what by a bull we must describe as slate barge boards. We like that of the porch, which is simply scoloped, better than the one at the east end, where further variety has been sought by the insertion at intervals of longer slates.

---

## NOTICES AND ANSWERS TO CORRESPONDENTS.

IN another part of this number we have mentioned that it is proposed, with the consent of his wife and children, that the erection of a monument over the grave of the Rev. JOHN MASON NEALE, in East Grinstead churchyard, should be undertaken by his old friends and fellow-workers of the Ecclesiological Society, as a token of their respect and affection for his memory. Such members of the Ecclesiological Society, and especially of the Committee, as may wish to join in this work, are requested to communicate with A. J. B. Beresford Hope, Esq., M.P., Bedgebury Park, Cranbrook; or with the Rev. Benjamin Webb, 3, Chandos Street, Cavendish Square. The expressed wishes of the deceased will be followed so far as may be: and the design will be entrusted to Mr. Street.

### USE OF TUFFA AS A BUILDING MATERIAL.

*To the Editor of the Ecclesiologist.*

*Worcester, Sept. 24.*

DEAR SIR,—In the account of Monkland church in the last number of the *Ecclesiologist* it is stated that the use of *calcareous tuffa* as a building material is of rare occurrence in this country, or something to that effect, but I have not the number by me, having lent it to a friend. My experience goes to prove that it was *very frequently* used. Clifton on Teme, Tedstone Delamere, and very many of the churches in the north-western part of Worcestershire, and the adjoining portion of Herefordshire, contain examples of this tuffa or travertine. It appears to have been chiefly used in Norman and First-Pointed times. The little church of Shelsley Walsh (the restoration of which by Mr. Truefitt was noticed in your pages a few years ago) is built entirely of

this material within and without. The largest mass of travertine in England occurs between Shelsley and Stanford, and is known as Southstone Rock. It is also found in a wood above Shelsley church. The vaulting of a considerable portion of Worcester cathedral is likewise formed of travertine.

I am, dear sir, yours faithfully,

J. SEVERN WALKER.

*A New Hymnal.*—Mr. John Grey has published (Mozley) a new Hymnal with accompanying Tunes, which has many excellent points. There are several tunes by the late Bishop Turton and by Dr. Dykes, which are here printed for the first time; and on the whole the music is good and varied. The Hymnal is divided into three parts, which comprise respectively Hymns for the Week, Hymns for Holy Seasons and Holy Days, and General Hymns, the latter being far too few for general use. There is also an Appendix, and a Supplement with some additional tunes. The book is very well got up; but is not so much better than Hymns Ancient and Modern as to deserve to be used in preference to that series.

*Vandalism.*—Most of our readers know the peculiar value of the ritual arrangements of Wimborne Minster, in Dorsetshire, which have survived not only centuries of neglect, but the more recent perils of a dubious "restoration." In that most curious church there remains a perfect choir with returned stalls, &c. Incredible as it may seem, the authorities of this building,—a kind of corporation of twelve tradesmen of the town,—not satisfied with sitting in the nave, are smitten with a desire to sit *in choro*. Accordingly the back of the stalls on each side has been taken out, and the fine open Romanesque arches on each side of the choir are to be filled with stalliform seats to accommodate these dignitaries. Is it not possible to stop this preposterous and perverse innovation? Let the Wimborne tradesmen have any number of thrones in the nave, but let them spare the choir.

A very successful example of coloured sculpture and architecture is to be seen in the church of *S. Andrew, Wells Street*, in which the mural canopied tomb with a recumbent effigy of the late Incumbent of the church, the Rev. James Murray,—erected a few years ago from the designs of Mr. Burges—has been recently coloured by Messrs. Harland and Fisher, under the architect's superintendence. There can be no doubt that the effect both of the sculpture and of the architectural detail is greatly enhanced by this polychromatic enrichment: and we think that the common fault of exaggeration and gaudiness has been entirely avoided. A more perfect adaptation of the mural canopied tomb of the Italian Gothic does not exist than in this very able reproduction of that type which Mr. Burges has accomplished.

Received :—H. T. C.; S.; E. J. S. Papers on Noake's History of Worcester Cathedral and Dr. Pinnock's recent volume are unavoidably postponed.

*Erratum.*—In the paper on Architectural Fitness and Originality, in our last number, supply the word "medieval" before "Europe" in line 9 of p. 238.

# THE ECCLESIOLOGIST.

---

“Surge igitur et fac: et erit Dominus tecum.”

---

No. CLXXVII.—DECEMBER, 1866.

(NEW SERIES, NO. CXLI.)

---

## NOAKE'S HISTORY OF WORCESTER CATHEDRAL.

*The Monastery and Cathedral of Worcester.* By JOHN NOAKE, Author of “The Rambler in Worcestershire,” &c. &c. London: Longman and Co. 1866.

WE are indebted to Mr. Noake for the publication of several works illustrative of the history and archæology of Worcestershire, of which the one we are about to notice is the most recent; and it may also be pronounced to be the most valuable contribution to the antiquarian and topographical literature of the county since the publication of the quartos of Valentine Green, and the ponderous folios of Nash, towards the end of the last century.

The materials for the present work are extracted chiefly from various MSS., consisting of registers, rolls, ledgers, chapter minutes, and other documents in the possession of the dean and chapter, who liberally granted full permission for their inspection to the author; and he appears to have performed his laborious task in a painstaking and creditable manner, the result being the interesting volume now before us.

The first chapter is devoted to a history of the monastery from its foundation to the beginning of the fifteenth century. Next we have copious extracts from the private journal of Prior William Moore, which was first brought to light and its existence made known by Mr. Noake. It is full of interesting matter relating to the domestic habits of the time—sports, feasting, journeying, furniture, &c. William Moore was the son of Richard and Ann Peers, of the Moor, in the parish of Lindridge, and took the name of his native place upon becoming a monk. He entered the monastery when he was sixteen years old, the following entry being on the first page of his journal:—“Mem., that Wm. More, p'r of Wor., was shaven in to y<sup>e</sup> religion y<sup>e</sup> sixteenth daye of June, viz., on Seynt Botulff's day, in An. Dm. 1488, he being at that time sixteene yers of age.”

He held the office of kitchener in 1504, served as subprior under John Weddesbury, and was raised to the dignity of prior in October, 1518. The journal extends from the time of his election till 1535, when at the age of sixty-three he retired on a pension to the manor-house of Crowle, where he died at the age of nearly ninety, and was buried in the adjoining parish church.

"His accounts are hebdomadal, and commence every year with the Feast of S. Michael and All Angels. Every item of outlay is minutely specified, not confining himself to the larger amounts laid out on clothing, furniture, plate, jewellery, wine, and travelling expenses, but likewise enumerating the cost of herrings, his contributions to church ales and bonfires, the price of his servants' new shoes, what 'y<sup>e</sup> cobbler at y<sup>e</sup> lich-gate oweth,' what he bestowed on beggars, his barber's wages, his presents given at the weddings of any relatives or friends, the expense of curing his bad leg and broken ribs, and all this mixed up with allusions to otter-hunting in the Severn, bear-baiting at the manor-house of Battenhall; visits of players, minstrels, and jugglers; sums spent in entertaining the bailiffs (mayors) and principal citizens, who feasted with the prior right merrily and oft; and in the very next dip of the ink comes a moral aphorism or a prayerful ejaculation."

The prior seems to have left the government of the monastery pretty much to his subordinates, as in 1527 he was at Worcester but nine weeks out of the fifty-two, spending the rest of the year at his favourite manor-houses of Battershall, Grimley, and Crowle. He usually spent a month or six weeks in London; thus in 1529 he writes:

"On Thursday, Seynt Symon and Jud's day, I rod towards London, and ther remayninge till Seynt Lucie daye, which daye I come home, y<sup>e</sup> hoole is 47 dayes, viz. six weekes and fower dayes.

"At Pershore the prior bought a silk hat-band for twopence, gave the players at Evesham 4s. 4d., and 3s. 4d. to the scholars at Oxford; and when he arrived in town he gave my lord of Winchester a fresh salmon, which cost the very heavy sum (for those days) of 12s. 8d., also sturgeon, pyckrells, and baked lamprey; to the king's footmen 2s. 8d.; the lord Cardinal's footmen 20d.; and gratuities to the Grey and Austin Friars."

In London he purchased amongst other articles, "a satten hatt" for 4s., a brace of "lethern bottells" for 2s., a pair of "kervyng knyffs" for 7s., two latten candlesticks for Grimley church, at 2s. 4d., a "peece of calender for a cowle, w't y<sup>e</sup> making and selk at Westminster, xviii.s.," a "carpet of verdure" (green cloth,) six yards long, for 22s. 8d. A stock of prunes, mace, sugar, raisins, almonds, pepper, rice, saffron, cloves, dates, ginger, and cinnamon was also laid in. The prior ordered a new mitre of John Crancks, the silversmith, in 1522, full particulars of the material and cost being given, the latter amounting to £49. 15s., equal to about £500 of our present money. Ten years afterwards the following entries occur:

"It'm. To John Cranks, for makyng and gravyng the pr's newe seale, weying iij unces, for to serve him y<sup>e</sup> shall be pri'r hereafter.

"The scripture of the said seale is on the on side 'Sigill'm prior' Wigornie' and the scripture on the other side—

"To John Crancks, for pulleshyng of a stone and makynge of a gold ringe, iij s. iiij d.

"Paid to John Crancks for a sygnet ryng, gylt, ij s. viij d.

"For a gylt sponc w't a ymage of our Ladye, weyng ij onces, iiij s.

"For a peyr of balance to wey silver or plate, xij d."

On another occasion :

"Bo't at London, a new standing cupp, gylt, w't a cover, weyng xxv onces, vi li. iij s.

"An ale cupp, gylt, with cover, xvj onces, lxxviij s.

"ij q't pootts of silver, parcell gylt, lxvj onces, xiiij li.

"A new coope of cloth of gold theride in him (thread in it) iiij yards p't of a yeard lxvj s. viij d.

"The offrey of nyle warke, vij li., and makynge and lynyng w't ribbands, x s.

"For y<sup>e</sup> makynge of y<sup>e</sup> best chales to y<sup>e</sup> lord's chapel, xxxvj s.

"Fower gylt spones, w't ymages at y<sup>e</sup> ends making grete chales sylvre and gylt, with mony stones in y<sup>e</sup> fute, weyng xxxv ob onces, xxxij s. vj d.

"For making of my ryng w't y<sup>e</sup> amyties (amethyst) stone, xiv s.

"Two great candlestycks for J<sup>h</sup>n's awter for tapurs, xlvi s. viij d.

"Bo't at London, ij dexts with ij egulls, one to be in y<sup>e</sup> quire and the other at y<sup>e</sup> hye awter to rede y<sup>e</sup> gospell upon, with iiij candlestycks, xvj li. xij s.

"Bo't fower grete balled candlestycks for talow candylls, vj s. viij d., with a holy water stocke."

That prior Moore was kindly disposed towards his relatives is evident from the occurrence of numerous entries of presents to his father, mother, brother, and others. He provided liberally for the funerals of his father and mother at Grimley, expending on the latter occasion upwards of £9, including 3s. 4d. "To Bartram for crosse and other worke to my mother's grave at Grimley."

"To Grimley church he presented 'two crewetts of selver, with three unces and halfe of broke selv'r, xxijs.;' likewise two great candlesticks, a chasuble, alb, and chalice, weighing twenty ounces; and 'payd for makynge a front of Grymley high altar of chamblett, ij s. iv d.' He caused the alabaster table of the said altar to be 'schowred and repayred' at a charge of 4s. 6d., and 'payd for a new grayle of velom, well bounde, to Sir John P'sten, y<sup>e</sup> I gyff to Grimley church, xl s., to serve GOD on necessities in ye quyre there. He records the consecration of the 'awter in y<sup>e</sup> chapel at Grimley manor in y<sup>e</sup> honor of Seynt John Evangelist,' on the 21st of April, 1523, and paid 'To Robert Penrice, kervar, for y<sup>e</sup> makeinge of y<sup>e</sup> two tabernacles in y<sup>e</sup> chapel of Grimley, xlvi s. viij d.'

"To hym for y<sup>e</sup> makynge of our Lady and St. John y<sup>e</sup> Evan., ix s. a peece."

"He also gives 100s. for a gilt chalice for Hallow church, and provides 'two ymages with theyr tabernacles gylt, oon of them of Our Ladye, and other of Seynt Katerine, xxvj s. viij d., which ymags byn in y<sup>e</sup> chapel at Crowle.' The prior pays nearly £12 'to Thomas Stilgo, for gylding and peynting of y<sup>e</sup> ymags Ch'us and o'r Lady in y<sup>e</sup> mydd of y<sup>e</sup> awtur in Seynt Cecili's chapell, and lynnyn cloth that covereth y<sup>e</sup> new gilt front of y<sup>e</sup> seyde chappell and for gyldyng all other ymags with curtens.' He gives three donations towards building St. Martin's new tower, amounting to 11s., 6s. 8d. 'towards y<sup>e</sup> new place at Alhaland church,' subscribes 3s. 4d. 'to y<sup>e</sup> sexten of Moche Malverne to y<sup>e</sup> byldyng of y<sup>e</sup> parish church there,' 5s. 'to p'r of Lyttull Malv'ne towards y<sup>e</sup> loss of his chalesses, being stolen,' 11s. 3d. 'to the makynge of a new rowde-loft at Hybleton church;' 5s. 'towards y<sup>e</sup> pryor of

Monmouth building of y<sup>e</sup> church there, being brenned (burned :) 100s. is given for a horse for the Bishop of London, 60s. for the saddle, and 10s. expenses in conveying the animal to the metropolis. Cardinal Wolsey receives from Prior Moore, in 1520, the loan of six horses, with saddles, bridles, harness, &c., costing altogether, with conveyance, £15. 7s. 2d., towards the Cardinal's 'jurney to Calys to trete of peasse betwene y<sup>e</sup> French kyng and y<sup>e</sup> emperor.'"

In 1521 the prior sang mass several times before the princess, afterwards Queen Mary, then but five years old. She repeated her visit to the monastery in 1525, arriving in the third week after Christmas, and staying here and at Bittenhall with the prior till after Easter. The large sum of 53s. 4d. is entered as "rewards to the servants belonging to y<sup>e</sup> princess' chamber," and to her other servants 66s. 8d.; 7s. 6d. was also given "to a servant of y<sup>e</sup> king y<sup>e</sup> brought a letter from the Queen Anne, specefyinge that she was delyv'd of a princess at Grene Wyche, who was born Wednesday, fift day of Sept., and cristened the Fryday after, whose name is Elizabeth."

An immense number of gifts were received by Prior Moore, especially on New Year's Day, from the tenantry, friends, officers of the monastery, and others.

"The subprior contributed 'a case to put pennes and ynke in;' the sexton invariably presented him with a gold ring, which sometimes contained a diamond, and once had a 'white seal;' the cellarer once offered 'a pillow of grene and red silk for my pewe.'"

We will conclude our extracts from this interesting journal, with the one relating to his gravestone, which he had prepared eleven years before his resignation, and more than thirty years before his death.

"Item, to a man for drawing of a platt for a stonne from London, y<sup>e</sup> is leyde before J<sup>h</sup>ns awter for me to be beryde under, which stone cost x li. To a man of London, besydes y<sup>e</sup> carage and y<sup>e</sup> makyng of y<sup>e</sup> platt iij s. iv d. To Mr. Beley for my sepultur tap'r xii d."

He was not however buried under the stone in the cathedral, but at Crewle as previously stated.

In the third and fourth chapters Mr. Noake gives an account of the Dissolution and of the internal government and discipline of the monastery; in the fifth we find some interesting particulars respecting the damage done to the cathedral and conventual buildings during the civil wars, which amounted to £16,354, £8,204 of this sum being the value of the lead removed from the various buildings. Within a few years after the Restoration as much as £30,000 estimated in our present coin was expended upon the restoration of the cathedral, chapter-house, &c. Extensive repairs also took place during the eighteenth century, including new roofs and floors, casing the fronts of the north and south transepts, whitewashing the interior, substituting slates for lead over the greater portion of the building, &c.

The monastic buildings and the cathedral precincts are minutely described, and a full account is given of the library, literature, and school, both under the monastic and capitular foundations. In the



latter part of the seventeenth century it was ordered that the school-master should see to the king's scholars going into church reverently two by two, "*doing their reverence towards the east, and the like when they pass out.*"

Chapter IX. is devoted to music, organs, and choirs. "The earliest mention of an organist in the Worcester records is in 1448. 'To master Daniell y<sup>e</sup> kep. of organs, xiii monk's lofes.' About thirty years later R. Green was the musical chief, his stipend being 40s. per annum. In 1527 Daniel Boyce was elected 'organ player and singing man,' and received but 16s. yearly, in four equal payments at the four principal feasts. He, too, had loaves and ale for rations, and a linen gown or toga."

Bishop Blanford states that the chapel of S. Edmond, in the great south transept, had a pair of organs, and that of S. George a great pair of organs, which were pulled down by Dean Barlow in 1550. The great organ (probably in the choir) was taken down August 30, 1551. In the reign of Queen Mary a pair of organs was set up on the north side of the choir, and in 1613 the very large sum of £381. 2s. 8d. (multiplied by eight to represent the present value) was paid to Thomas Dallam for a great organ and "choire" organ. This instrument was taken down by the Puritans in July, 1646. "Many gentlemen went to six o'clock prayers to the college, to take their last farewell of the Church of England service, the organs having been taken down on the 20th." There was also an organ at the west end of the nave (where the sermons were preached,) which, in 1642, was removed into the lady chapel; but half a century later we find a little instrument at the west end, with a separate organist. After the Restoration, an agreement was made, July 5, 1666, between the dean and chapter, and Thomas Harris, of New Sarum, for the erection within eighteen months of a new organ in the choir, to cost £400. Mr. Harris subsequently added a flute stop "in y<sup>e</sup> choire organ," and at the same time repaired and tuned the old organ; and it was ordered "That the great organ in the quire be suitably painted at next summer," which cost the sum of £40. It was again "decently adorned and gilded," and carved shields placed over it. In 1752 the organ was enlarged and repaired by Mr. Swarbrook, at an expense of £300, and in 1842 this instrument was removed, and the present organ erected by Hill.

The following curious item occurs early in the last century: "Paid D. John for two years killing rats about ye organ loft, £1." Many other particulars relating to organists, lay-clerks, and the choral service, are given; and the author devotes a chapter to an account of the manors, rights, and customs of the monastery, and the capitular foundation, concluding with a history of the latter establishment, a few extracts from which will be interesting to ecclesiologists.

"The earliest inventory of plate and other furniture belonging to the cathedral after the Reformation was by 'Thomas Wilson, doctour of dyvynyty and dean there, and — Bayland, thresorer of the said church, and others of the chapter, on the 3rd daye of Dec., 1576;' and it included, besides plates, &c., for secular use—

“ ‘ For the guyer.

“ ‘ Tenn velvet cushyons, two cuysshons of tyssue. Fower quysshions of freres, an olde cuysshon to kneele apon. Two pulpit clothes of tyssue, two coverings for the co'munion table, the one of tisew, the other of flowers. Four white cussyons, three of white and greene damask. A paule of black velvet. A canopie bo't when the queene was here. Three long carpetts to sytt apon at s'mons. A white cope. One new cloth for the com'union table, and another old one for the same. Four new cupboard cloths bo't by Mr. Carington, thresorer, 4th Dec., 1578.’

“ In the year after the Restoration, the following expense was incurred :  
‘ Work made by Robt. Alvey for Worcester cathedral, July 19, 1661.

	£.	s.	d.
Two flagons, w't 171 oz. 17 dwt., at 5s. 7d. per oz. .	47	19	7
One bason, w't 82 oz. 4 dwt., at 5s. 7d. per oz. .	22	18	11
Two cupps and two covers, and one bread plate, gilt, w't 96 oz. at 7s. 4d. . . . .	35	4	0
For graving the armes . . . . .	0	4	0
For a box to pack them in . . . . .	0	2	6
	<hr/>		
	106	9	0'

“ In 1684 we have :

“ ‘ A particular note of the plate and other utensils belonging to the cathedral church of Worcester, delivered to Dr. Jephcot, treasurer for the yere ensuing, the 28th Nov., 1684. A velvett comunion table cloth. Two gilt flaggons, two chalice cupps with gilt covers. One gilt patent, one gilt bason. On brass candlestick hanging in the quire, with eight branches. Two silver cupps with covers, one pair of silver snuffers. Two silver candlesticks gilt, six glass lanterns,—at present eight horn globe lanterns. The stamp of the colledge armes. One wooden box to keep the plate in. Eight new service books, twelve old ones, besides those the singing men have in their boxes. Sixteen purple cushions, great and small. One velvett cushion for the pulpit (new of cloth.) One purple pulpit cloth, fringed ; two large folio Bibles. Two service books at the altar, covered with plush. Two holland communion table cloths. Two fine napkins and one lawn communion cloth. 54 tinn-shells in the quire. 14 tinn-shells in the body of the church. Two desks, 15 new bosses, and 16 old ones. One purple carpet fringed, for the communion table,’ &c.

“ Other inventories, somewhat varied from the above, appear at subsequent periods.”

The following entry shows that little regard was paid to the fabric of the church in putting up new fittings :

“ Making room for my lord bishop's seat to be sett up in y<sup>e</sup> bodie of y<sup>e</sup> church and for *hewing away part of a pillar* to which my lord bishop's seat is set in y<sup>e</sup> body of y<sup>e</sup> church, and setting a truss of stone to secure y<sup>e</sup> said pillar.”

No records exist relating to the arrangement of the cathedral during the Commonwealth, but it is related in the Townsend MS. that at six o'clock in the morning of August 31st, 1660, the first service in the body of the church according to ancient custom was performed by Mr. Rd. Brown ; and on Sept. 2nd :

“ There was a very great assembly at morning praye'r, by six in the morning, and at nine o'clock there appeared again at prayers all the gentry, many citizens, and others numerous, and after prayers Dr. Doddeswell, a new pre-

bend, did preach the first sermon, the dean and prebends begin to resettle the church in its service, and also to repair the same by degrees, which hardly £10,000 will put the whole fabrick in that order it was before the barbarous civil wars."

The restored chapter in their first minutes order "that divine service shall be said and done in the said church every morning at six of the clock, and in the quire also so soon as it can be repaired and fitted for that purpose." The first *quire* service was sung and said on April 13th, 1661.

Amongst books and articles bought to furnish the church were :

"Two silver verges bought of Nat. Potter at y<sup>e</sup> Bunch of Grapes in Cheap-side, £5. For quishons and furniture for the communion table and quire, £56. 10s. To Mr. Garthwait for two fair common prayer books for y<sup>e</sup> communion table, £4. To Mr. Nich. Baker, for 14 yards of Kidderminster stuffe for the quire, £3. 7s. 6d."

"Wax candles and tapers were in the early part of the last century purchased of 'Mr. Isaac Barrett, at y<sup>e</sup> Beehive, St. James's, Haymarket, facing Pall Mall.' In one year a bill for the winter's supply of candles was £20. 18s. 2d., and in another £25. 0s. 10d.; they were charged at 20d. a lb., 100 lb. of wax lights amounting to £8. 6s. 8d."

The afternoon sermons or lectures at the cathedral were given up in 1685, on the ground that the congregation "is very inconsiderable, and is a pretence for many people, children and servants of the city, to be absent from their parish churches, and yet never come to the college, but loyter and spend the time profanely elsewhere, to the neglect of their duty and the dishonour of God."

The entries of charitable donations to all sorts of persons in distress and other objects by the chapter are very numerous. "To the sufferers by the great fire of London, £60." The sum of £120 was voted towards rebuilding S. Paul's cathedral, and £50 towards the rebuilding that part of Hereford cathedral destroyed by the fall of the western tower in 1786.

Hour-glasses seem to have been used in churches for some time after the Restoration, as one was purchased for the cathedral, at a cost of 7d., in 1666.

Frequent complaints were made by the bishops and others of the neglect of duty on the part of the cathedral body,—the prebends for non-residence, the minor canons, lay clerks, vergers, and almsmen for drunkenness and other irregularities.

"The minor canons would occasionally be seen with 'indecent garments under their surplices,' and were ordered to wear presbyters' gowns or cassocks."

At another time the bishop enjoined that instead of cravats the lay clerks should "wear falling bands, such as the ministers of the church do use, and that their apparel for the time to come be of a grave colour and agreeable to their office."

A copious index accompanies this interesting volume, which is nicely got up, being illustrated with engravings of notarial marks (some of

considerable beauty in their design,) *fac similes* of illuminated initial letters, views, &c., and printed in a good clear type.

It were much to be wished that the records in the possession of all our Deans and Chapters could be made accessible to the public in as concise and readable a shape as those of Worcester are in the work we have now been noticing.

---

### DR. PINNOCK'S LAW OF THE RUBRIC.

*The Law of the Rubric; and the Transition Period of the Church of England.* By the Rev. W. H. PINNOCK, LL.D., Cantab., Curate of Somersham. Cambridge: J. Hall and Son. London: Whittaker and Co.

Dr. Pinnock has written some useful volumes on the "Laws and Usages of the Church and the Clergy," and the interest and value of the above pamphlet are enhanced by the fact that its author, "although possessed of a leaning *adverse* to the extremes of Ritualism adopted in these our modern days . . . rises up from his subject with the conviction that the Ritualists are *legally right* in their interpretation of the Rubric concerning 'ornaments.' " He has attempted to ascertain and define what were the ornaments '*in use*' in the second year of Edward VI., and what was "*the Parliamentary authority* sanctioning their use;" and he arrives at the conclusion, that the Rubric in question, in sending us for the ornaments "to the usage, by *authority of Parliament*, in the *second year* of Edward VI., cannot refer us to the usage by the authority of the Act of Parliament, 2 and 3 Edw. VI. c. 1;" but to the Acts "referred to by the Council of Regency itself in the May of this identical second year . . . and those Acts could have been no other than the 25 Hen. VIII. c. 19, and 35 Hen. VIII. c. 16," which, as is well known, give legal sanction to the *Præ-Reformation* Canons Synodal and Provincial, not repugnant to the laws and regal power, "for there were none other affecting the question. Consequently whatever ornaments did exist, and were '*in use*,' in that second year of Edward VI., existed by the authority of these two statutes, and which statutes throw us back necessarily to the Provincial Canons and Constitutions, and the Ecclesiastical Common Law, for instruction and guidance in the matter before us." (Pp. 109, 110.) This statement agrees with Bishop Cosin's, viz.:

"These ornaments of the church, which by former laws, not then abrogated, were in use, by virtue of the statute, 25th of Henry VIII., and for them the Provincial Constitutions are to be consulted, such as have not been repealed, standing then in the second year of King Edward VI., and being still in force by virtue of this Rubric and Act of Parliament."—*Works*, Vol. v. p. 233. Lib. Ang. Cath. Theology.

Among the advocates of this position in our own days are Mr. Badeley, and our friend and colleague Mr. Chambers; but it has been

controverted by the Judicial Committee of the Privy Council, (*Liddell v. Westerton*), which decided that by ornaments "in use" in the second year of Edward VI., are meant those only which are appointed in his First Book, and that the "authority of Parliament" is the statute 2 and 3 of the reign of that monarch, enforcing the use of that Book. This view was supported by the Judicial Committee by the following considerations :

"There seems no reason to doubt that the Act in question received the royal assent in the second year of Edward VI. It concerned a matter of great urgency which had been long under consideration, and was the first Act of the Session; it passed through one House of Parliament on *January 15th*, 1549, N.S., and the other on the 21st of the same month; and the second year of the reign of Edward VI. did not expire till *January 28th*. In the Act of the 5th and 6th Edw. VI. c. i. s. 5, it is expressly referred to as the Act '*made in the second year of the King's Majesty's reign.*' Upon this point, therefore, no difficulty can arise. It is very true that the *New Prayer Book* could not come into use until after the expiration of that year, because time must be allowed for printing and distributing the Books; *but its use, and the injunctions contained in it, were established by authority of Parliament in the second year of Edward VI., and this is the plain meaning of the Rubric.*"

In reply to the above statement, Dr. Pinnock observes :

"As to the Act, 2 and 3 Edw. VI. c. i., being referred to in the 5th and 6th Edw. VI. c. i. s. 5, as the Act '*made in the second year of Edward VI.*,' this is no conclusive evidence; for we find the Act, 2 and 3 Edw. VI. c. 10, cited in 5 and 6 Edw. VI. c. 3, s. 4, as having been passed in the *third year* of Edward VI.; while two *later* Statutes are cited as having been passed in the *second year*:—the Act, 2 and 3 Edw. VI. c. 20, is represented in 1 Eliz. c. 4, s. 13, as having been passed in the *second year* of Edward VI.; and 2 and 3 Edw. VI. c. 21, is stated in 5 and 6 Edw. VI. c. 12, s. 1, as having also been passed in the *second year* of Edward VI.

"But, conceding that the *Royal Assent* was given to the *Act of Uniformity*, 2 and 3 Edw. VI. c. 1, in the *second year* of Edward; i.e. *before January 28th*, 1548—9;—or, that although it might not have been given until *after* the said 28th of January, yet granting that the Royal Assent took effect from the beginning of the Session whenever given before the Parliament was prorogued; and, therefore, that the Act, 2 and 3 Edw. VI. c. 1, was law in the *second year* of Edward;—concede too, what the '*Judgment*' just quoted declares respecting the *First Liturgy* of Edward VI., that '*its use, and the injunctions contained in it, were established by authority of Parliament in the second year of Edward VI.*' Yet, are we to grant that such is the *literal meaning* of the Rubric of 1662—the Rubric in our present Book of Common Prayer—with respect to the *ornaments*? And with regard, again, *not to the Book*, but to the '*ornaments*,' can it be maintained, after perusing the historical evidences we have here brought together, that such is the *legal interpretation* to be assigned to the words which follow? '*Such ornaments of the church,*' &c. There could have been *no ornaments in use* in the *second year* of Edward VI. by the authority of the Act of Parliament, 2 and 3 Edw. VI. c. 1: when the Act itself is not likely to have been printed; and *certainly not* the '*Book*' declaratory of the Act, and prescribing the '*ornaments.*' This Book did not make its appearance till the *third year* of Edward. We know from indisputable evidence, that the first portion of this '*Book of Common Prayer*' was published on March 7th, 1548—9; the second portion, or '*Communion Office*,' on March 8th, 1548—9; and the remaining portion, on March 16th, 1548—9: all in the *third year* of Edward VI."—Pp. 97, 98.

Without committing ourselves to Dr. Pinnock's view on this subject, we cannot but admit that the foregoing remarks are forcible and deserve candid consideration; but Dr. Pinnock is not satisfied with contravening the claim which has been set up for the Parliamentary authority of the rubrics concerning ornaments in Edward's first book, but prosecutes a long, learned, and painstaking inquiry in regard to the Acts of 25 Hen. VIII. c. 19, and 35 Hen. VIII. c. 16, for the purpose of proving that our present rubric about "ornaments" refers to them in the words "authority of Parliament." Our space will not permit us to follow him in his investigation of "every ecclesiastical statute" since 1533, and the "various authentic documents" and "historical records" of the transition period of our Church, but we will find room for a portion of the *Letter from the Council of the Regency*, (mentioned by Dr. Pinnock in a preceding extract,) addressed to all preachers under the royal licence, and dated May 13, 1548. It is cited by Dr. Pinnock, at p. 84 of his pamphlet:—

"It is not a private man's duty to alter ceremonies, to innovate orders in the Church. . . . What is abolished, taken away, reformed and commanded, it is easy to see by *the Acts of Parliament*, the *Injunctions*, *Proclamations*, and *Homilies*."

Dr. Pinnock lays great stress on this allusion to certain "Acts of Parliament," and asks—

"is this the 'Parliamentary authority' of the second year of Edward VI. referred to in our Rubric, and so much questioned at the present day? Is this the 'Parliamentary authority' with respect to the then existing ceremonies and 'ornaments' appertaining to them;—an authority distinguished from Injunctions, Homilies, and Proclamations, and mob-law? And what were the Acts of Parliament here pointed to? Can they be any but the *unrepealed* statutes of Hen. VIII.? And of these *κατ' ἐξοχήν* were the 25 Hen. VIII. c. 19; and the 35 Hen. VIII. c. 16, maintaining the force of the *Provincial Canons*, and *Constitutions*, and the *Ecclesiastical Common Law*."—P. 84.

The ornaments to which Dr. Pinnock assigns this Parliamentary authority are such as were in actual use, more or less widely, in Edward's second year, (which extended from Jan. 28, 1547 to Jan. 28, 1548,) and were handed down from the remote past and prescribed in the reformed "*Use of Sarum*" and other "*Uses*," and by certain provincial constitutions of Canterbury and York, viz., of Abp. Peckham (the 7th const.) in 1279, and (the 27th const.) in 1281; of Abp. Winchelsey (the 4th const.) in 1305; of Abp. Reynolds (the 4th and 5th const.) in 1322; and of Abp. Gray (the 1st and 2nd const.) for the province of York in 1250. Unlike Dr. Lushington, who so pathetically complained that what "ornaments" were *de facto* "in use," in the 2nd year of Edward VI. can be ascertained, if ever, only after deep antiquarian research, which he compared to a "voyage of discovery," with no light to direct its course, Dr. Pinnock seems to have had no difficulty in making a catalogue of the *instrumenta* in question, and among them we find—altar, altar-cloths, and frontals, banners for rogations, &c., bier, candlesticks and lights, cense-pot or thuri-



ble, chalice and cover, corporas, cross and crucifix, cross for processions, font, pulpit or ambo, paten, pyx, tabernacle, vessels for wine and water, towels, alb, amice, chasuble, cope, dalmatic, rochet, surplice, stole, and maniple. Of these the pyx and tabernacle have been illegal ever since the virtual prohibition of the reservation of the Blessed Sacrament in the church, contained in the rubric respecting the consumption of the consecrated elements. It is to be wished, that in the event of the ritual question being re-argued (as appears likely,) before the final Court of Ecclesiastical Appeal, that learned body may see cause to reconsider its *obiter dictum* in regard to the interpretation of the words "authority of Parliament," and the inference deduced from it, that "the word 'ornaments' applies, and in the rubric is confined to those articles, the use of which in the services and ministrations of the Church is prescribed by the first Prayer Book of Edward VI." (Moore's Report, p. 156;) for although that interpretation issued in the satisfactory result of affirming the legality of altar-cloths and frontals of the canonical colours, of crosses, and the Eucharistic vestments, it is undeniable that the premiss did not fully bear out this conclusion. Thus, e.g. as concerns the coverings of the altar the Prayer Book of 1549 does not make the smallest allusion to the use of such coverings, or even to the linen cloth for the time of the celebration of the Holy Communion.

Great credit is due to Dr. Pinnock for his able defence of the "law of the rubric," as understood by Cosin, the most eminent of the revisers of the Prayer Book of 1662, and the rather because his inclination would evidently prompt him to side with the anti-ritualists in our Communion. Although we have always contended for a sumptuous and dignified ritual, and the legal "ornaments of the church and of the ministers thereof," we can endorse Dr. Pinnock's opinion "that God's minister must be morally wrong, not merely to disturb the peace of his parish, but to sacrifice the commanding influence, and high purpose, of his position by excesses in ritualism, and extravagances in costume and ornamentation." (p. 112.) As we have observed on a recent occasion, "over-minuteness of ceremonial and the introduction of modern Roman customs" into our Services are, in our opinion, reprehensible. And this remark particularly applies to the latter of these malpractices. The scanty and incomplete rubrics in our Book of Common Prayer are to be interpreted and reconciled—not by modern Roman usage but—by the traditions according to the old English rite, the traditional law of the Church's custom which (notwithstanding the very blasphemous and revolting writings and irreverent and sacrilegious practices of some of the so-called reformers,) continued with more or less completeness until its violent and entire interruption and suspension at the Great Rebellion, and may be traced to its fountain-head in the written directions of the ancient Service Books of the Church of England. This, except where specially modified, altered, or interdicted by her later enactments, appears to be the only rule by which her divine service can be conducted in seeming excess of, but really in full harmony with, her post-Reformation rubrics now in force, and the only legal standing ground upon which the ritualistic battle can be fought with any reasonable prospect of ultimate success.



## CHURCH VESTMENTS AND ORNAMENTS IN THE CHURCH OF STANFORD-IN-THE-VALE, BERKS, 7 EDW. VI.

A SMALL volume<sup>1</sup> has lately been published by the Rev. Lewin G. Maine, now Vicar of S. Laurence, Reading, and formerly Curate to Archdeacon Wordsworth at Stanford in the Vale of White Horse, which gives an interesting description of the history and antiquities of the latter parish and its immediate neighbourhood. It is to be regretted that the writer is altogether wanting in ecclesiological knowledge, so that even a Middle-Pointed church, restored recently by Mr. Street, loses all interest in his hands, besides being caricatured in a hideous anastatic drawing. But he has printed at the end of his volume a most important document, which he found copied at the beginning of the volume of the churchwardens' accounts for Stanford parish, beginning in the year 1553. This document is nothing less than an inventory, taken in that very year (7th Edward VI.) of all the church goods then belonging to the parish. We have pleasure in reproducing this document in its entirety in our pages. It will be seen that this inventory differs in several respects from the ordinary inventories of the returns made to Edward's Commissioners, such as are found in the archives of the Record Office. It contains not only an enumeration of the vestments, altar-frontals, banners, altar-cloths, veils, crosses, bells, and church plate, which were inventoried and delivered up to the Royal Commissioners (out of which the said Commissioners liberally "delivered backe agayne a challes withowte a kever or paten:") but a further list of ornaments that were "lafte in the church and not put into the kynge's inventori." We find that, among the latter, the church retained, in Edward's seventh year, a pair of great standard candlesticks, "a payre of small candullstycks of brasse to set one the altar," a cross, numerous altar-cloths, &c. It is worth inquiry whether in other churches certain ornaments were thus reserved, and if so, on what principle and within what limits. Our readers will further observe that Mr. John Fawkenor, the Vicar, bought of the Royal Commissioners a great many vestments, &c., which he afterwards resold to the churchwardens on Queen Mary's accession. The whole document is of unusual interest.

"Extract from the Original Book of the Churchwardens' Accounts of the Parish of Stanford-in-the-Vale, Berks; containing an Inventory of the Church Goods, taken about May 11th, 1553 (7th of Edward VI.): also a statement of the disposal of them by the King's Commissioners, and a record of the articles renewed in the reign of Queen Mary.

*Imprimis* a cope of red velvett & a pyllow

*It.* a cope and shutte [*? suit*] of vestments for the Prest and Subdeacon of blew satten with ther albes

*It.* a cope of bawdekyns with a sute of vestments for the Prest, Dyacon, and Subdiacon of the same with the albes

<sup>1</sup> A Berkshire Village, its History and Antiquities. Two Lectures on the History and Antiquities of Stanford-in-the-Vale, Berkshire. By the Rev. L. G. Maine. Oxford and London: Parker. 1866.

- It.* one old vestment of many cullers of nedull-worke with th appurtenance.  
 Note—ii of the albes were stolne
- It.* ii olde chesabubuls of dornyx without albes
- It.* i old chysabull of resid [i.e. raised] worke of grene and redde velvet the grownde golde wyer with the appurtynance
- It.* i frunt for an alter of the same worke
- Itm.* a frunt for an alter of paynttyd cavas—*stolne*
- Itm.* i olde cope of blew sarcenet
- Itm.* i olde vestment of sylcke
- Itm.* i olde vestment white fustyan—with i albe—*solde*
- Itm.* ii crosses of copper and gylte—i other of lede florysshid one withe golde foyle—*this the Commissioners had*
- Itm.* viij banner clothis and i stremer of canvas paynttid—*the banners solde*
- Itm.* vij olde altar clothis ii towells
- Itm.* iiij corporas clothis with casis—*this the Commissioners had*
- Itm.* a pece of bawdkyn for the Sepulture—*stolne*
- Itm.* a vayle & iiij clothis for Lent—ye vale gevon T. Myller
- Itm.* ij olde coverletts of carpet worke
- Itm.* vij surpleses of all sorts—one stolne
- Itm.* iiij bells, a sance [i.e. sanctus] bell & sacryng bell
- Itm.* ij chalysis of sylver parcell gylte—the Commissioners the one & the paten of the other
- Itm.* ij pyxces—i copper another of brass
- Itm.* a canape of lynet worke
- Itm.* ii cruetts of pewtter a crymatory of pewtter
- Itm.* a holywatter pot of brasse a payre of sencers of bras.

Sma v<sup>ll</sup>. xvi<sup>s</sup>. iiij<sup>d</sup>.

These parcells aforesayd be in the Kynge's inventory of the wich the Kyng had all (save the bells in the stepull, the alter clothis towells surpleses and albes) delivvred to Mr. Yong Mr. J Wynchecomb ye younger, the xi day of May a° R R Edv. vj<sup>th</sup> 7. All so y<sup>e</sup> dd [i.e. they delivered] backe agayne a challes withowte a kever [i.e. cover] or paten—Mem that J Fawkenor, Vicar bought all the stuffe that the Kyng's Comm<sup>r</sup> above namyd did receyve owt of Stanford, except plate bells brasse pewtter & the canape of Lynet & copper & gylte—the corporas caysses & ther clothis surpleses alter clothis keverletts albes & a kevering for the tabull of sylcke & payd therefore

Thes be the parcells of goods that was lafte in the Church, & not put into the Kynge's inventori.

*Imprimis* a challes with a kever parcell gylt

- Itm.* a payr of grayt candullstycks callyd standorts of bras
- Itm.* a payre of small candullstycks of brasse to set one the altar
- Itm.* a crosse of copper and gylt. *Itm.* iiij sylver sponis
- Itm.* a bell for the belman & a sacryng bell
- Itm.* ij here clothis for the altar
- Itm.* a basson of latten (This basson was changed for a pewter basson hav more money lede to yt. as appeareth in Thomas Collens & J Whaye's account)
- Itm.* a lanthorne
- grayt lentten clothe
- ij pecys of lawnde towell brayde with roys [i.e. rows] of red and yallow sylcke
- Itm.* a brod sylcke cloth with roys of blew and red sylcke with golde wyer
- Itm.* a myter of white satten with borders of red velvet

- Itm.* a front for an alter of blew satten with byrds of golde & traylla of golde with grene and white sylcke  
*Itm.* an albe with a stole and fana  
*Itm.* a front for an alter of grene say with helmet and sheld trayled with gold wyer  
*Itm.* another front for an alter the grownde whyte sylcke with a trayle of grene sylcke & golde wyer  
*Itm.* v towells of the whiche ij be bothe brod & long  
*Itm.* a curten of bockeram with ryngs  
*Itm.* a fyne linnen cloth with a hole in the myddest that keveryd the pyx  
*Itm.* a lytull bagge of red taffeta  
*Itm.* a pyllobere with worke of red & blacke crule  
*Itm.* a dyadem for the pyx  
*Itm.* iij chests ij with lydels & one without a lyd & a long coffer that did put in torchis  
*Itm.* a chest cawlyd the pore man's box  
*Itm.* a bybull—the paraphrasis of Erasmus ij bokes of comon prayer—a salter—all this in Englysh  
*Itm.* a baner pole with a plate of yron rownde about hit  
*Itm.* ij baners  
*Itm.* a tabull with a frame—hit was solde

Thes parcels followyng Mr. John Fawckener Vicar bowght of the Kyng's Commissioners & solde the same unto John Whistler & Roger Church to the use of the Church of Stanford for the sum of v<sup>li</sup> xvi<sup>s</sup> viij<sup>d</sup> the wich was levyed of the Church Stockes & payde to the sayde Vicar the xxi day of December in the first yere of the reyne of the most Xtian lady Queyne Marye

- Imprimis* a cope of red velvett & a pylo of the same  
*Itm.* a cope & sute of vestments for the Prest, Dyacon & Subdyacon of blew satten  
*Itm.* a cope and sute of vestments for ye Prest, Dyacon & Subdyacon of bawdkyn  
*Itm.* one old vestment of many cullers of nedullwork  
*Itm.* ij olde chesabulls of dornyx  
*Itm.* i olde chesabull of reayd worke of grene and red velvet the grownde golde wyre  
*Itm.* a frunte for an altar of ye same worke  
*Itm.* one olde cope of blew sarcenet  
*Itm.* one olde vestment of sylcke

The parcells above wrytten were delyvered to John Whistler and Roger Church in the precens of Richard Rawlins and John Hawkyns Church Wardens and others of the paryshe.

The parcells following the Kyng's Commyssioners delyvered backe sum to the uze of the Church sum to be gyven to pore people

- Imprimis* ij old keverletts  
*Itm.* a stremer  
*Itm.* vij olde alter clothis and ij towells  
*Itm.* iij clothis for lent  
*Itm.* vij surplis of the wich one was stolne  
*Itm.* a challes of sylver parcell gylt withowt a paten  
*Itm.* vij the others were stolne or lost.

Thes parcells followyng renewed syns the begynning of Queyn Maryes' regne

- Imprimis* Dorethe Phetyplase Voys hathe made of the Churche Stuffe ii coporas casss [? cases] one of purpull velvet with the image of CHRYST Mary & John and another of sylcke nedull worke
- Itm.* the sayd Dorethe hathe made a payre of curtens for the hygh altar of the Churche Stuffe
- Itm.* the sayd Mistress Dorethe hathe gevyn to ye Churche a pyx to put in the most blessed Sacrament of ye altar of clothe of tyasu
- Itm.* the sayd Dorethe hathe gyven a pax
- Itm.* the sayd Dorethe hathe gevyn a fyne corporys clothe
- Itm.* the sayd Dorethe hathe made a Sacrament clothe to be over the pyx of the Churche stuffe
- Itm.* Elyzabeth Phetyplase Voys gave a pece of bawdyr to make a pawlle for to lay over the herse or a canape to carry over the Sacrament of the altar conteyning . . . yards . . . in brayd & . . . yards in length
- Itm.* J. Whayre & T. Colens the Churchwardens bought of T. Poye . . . olde baners and payde for them as appeareth
- Itm.* ye sayd Whayre and Collens bought in this yere ij halffe portuisis a processional a manuell a payre of cruetts of pewter a chrismatory of pewter a payre of saynces [i.e. censers] a holy water stocke of brasse
- Itm.* Thomas Whitehorne of Goze [i.e. Goosey Chapelry in the Parish of Stanford] gave to ye Churche of Stanford ye xx<sup>th</sup> day of Apryll A.D. 1556 a vestment for a Prest to see [i.e. say] Masse in of yellow sarcenett & an albe & a amyse stolle and fana [i.e. fanon] new."

---

## COLOGNE CATHEDRAL.

### ARCHITECT'S FIFTY-SIXTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF COLOGNE CATHEDRAL.

"THE mild weather having permitted the restoration works at the north tower to be carried on during the winter months, we have been enabled to carry the north-east buttress to the height of 15 ft. above the first weathering, after the previously existing structure, which had become decayed by atmospheric action, had been taken down as far as the principal moulding. With the removal of this remnant of old wall, the last portion that reminded us of the sadly neglected condition of the cathedral has been removed, and as far as the north tower is concerned, a new and solid bearing for the superstructure has been everywhere attained.

"While the works in the building sheds were carried on uninterruptedly throughout the winter, it became necessary for the restoration works, to erect a new scaffold-stage 25 ft. high. This was begun to be put up during the month of March, and having been entirely finished since the 20th of April, has been given over to the use of the masons.

"In order to raise the northern tower to the height of the southern, it will now be necessary to erect another scaffold-stage of equal height, resting upon the existing scaffold. When, in the course of the year 1867, the restoration works have been finished as far as the second principal moulding of the north tower, the present scaffold will be entirely removed, and we shall have to construct a new scaffold to the height of 150 ft. from the floor of the cathedral, extending over both towers, and serving as a basis for a scaffolding 80 ft. high, which will be sufficient for the erection of the third stage on both the western towers.

"The restoration works at the west front of the north tower were again taken in hand on the 16th of April, and the erection of the tower buttresses above the window canopies will be carried on evenly and uninterruptedly, inasmuch as there has been got ready in the building sheds during the winter the number of 1300 stones, which laid out on the working ground, afford a cheering proof of the increasing dexterity of the cathedral stonemasons in working the stones, several of which are richly ornamented.

"As remarkable performances of the stonemason's art, I may mention the canopies over the statues of the four evangelists in the crossing of the nave and transepts of the cathedral. They are executed in Caen stone, and partly are destined to receive figures of angels, partly are finished off with richly ornamented finials.

"The statues of the four Evangelists Matthew, Mark, Luke, and John, of which the three former are a present from His Royal Highness the Prince of Hohenzollern Sigmaringen, while the statue of S. John owes its execution to a benefaction of the Von Geyr family, were modelled here and executed in stone by the sculptor Peter Fuchs. According to the judgment of every one the artist has fully succeeded in a happy accomplishment of the difficult task, and the statues, now set up on the four piers of the crossing, are an admirable ornament to the cathedral, and an evidence of the favourable effect which the execution of all the figures yet wanting will give to its interior.

"For the figures of saints at the crossing, to be set up towards the transepts, statues of the four Doctors of the Church, SS. Ambrose, Jerome, Gregory and Augustine, have been fixed upon. The statue of S. Jerome has moreover been put into commission as a gift of Count Von Sierstorpf, while other patrons of art, belonging to the noble families of the Rhine-land and Westphalia, have promised similar benefactions, as lasting memorials of their family piety and love of art.

"Early in the year the works at the terrace on the north side of the cathedral were again taken in hand, and the step in front of the north portal 90 ft. wide, was finished in the course of April. At the same time the foundation of the eastern step towards the Trankgasse, and the continuation of the facing wall on the east of the cathedral were begun; so that, when a definite plan for the transformation of the existing cathedral sacristy and the building of a chapter-house has been decided on, the regulation of the cathedral precincts will be finished prospectively as far as the autumn of 1866.

"The remaining works in the interior of the cathedral have been brought to a definite close by the restoration of the massive choir screens, so far as they had been injured through the erection of the organ on the partition wall, now removed, and by the replacing of the choir seats in their original position. At the same time, in place of the altar which had been attached to the partition wall and was removed with it, a new altar has been erected against the east wall of the south transept, over which, according to a decision of the Metropolitan Cathedral chapter of Cologne, the artistically carved and richly polychromed reredos of the altar of S. Agilolphus is to be erected, when the thorough restoration now begun, has been completed. According to a report of the Royal treasury there have been expended on the whole for the works at Cologne Cathedral, during the present year, from the 1st January to the last day of April, about 57,500 thalers; in which sum is included the amount of about 6500 thalers, which, in the state contribution granted for 1866, is set down for laying out the cathedral terrace. With the addition of the sum of 7027 thalers, 2 silbergroschen, 11 pfennigs, expended in 1865 for the facing wall in the Trankgasse, the expenditure for the works involved in taking down the buildings on the northern and eastern sides of the cathedral and constructing the terrace and steps, amounts at present to about the sum of 13,500 thalers.

*"Cologne, 15th May, 1866.*

*"(Signed) VOIGTEL,  
Cathedral Architect."*

## THE CHIMING OF CHURCH BELLS.

WE have before published, in June, 1864, with an illustration, an article on Ringing and Chiming, but we gladly reproduce, at the request of a correspondent, the following letter, published in a contemporary, *The Church Times*.

### "CHIMING FOR SERVICE *v.* RINGING.

'To call the folk to Church in time,  
We chime.  
When mirth and joy are on the wing,  
We ring.'

"SIR,—Many of us have frequently witnessed with regret the spectacle of a party of ringers walking away from Church about five minutes before service, hot, tired, and little fit to take part in public worship with comfort or profit to themselves, even if ever so much disposed to do so. The fact is that ringing ought to be reserved for occasions of public rejoicing, or for practice conducted with the decorum befitting the House of God, and which is so often enforced in the old doggrel 'Rules for Ringers,' found in our belfries. The proper mode of using the bells before service is that which alone was practised in ancient times, namely chiming. This does not require any great amount of muscular exertion, and on most peals can easily be done by boys, who can readily be kept under proper control. They are moreover very fond of the occupation; an old writer truly says of them, '*ad hanc campanarum pulsationem libenter concurrunt,*' and they soon learn to prefer melodious chiming to 'vain jangling.' Some of the choristers may well be employed in chiming, especially if the ropes be brought down to the floor of the tower, and handled as they ought to be, *in conspectu ecclesiæ*. We learn from Rocha that it was originally the duty of the Mansionarius or Custos Ecclesiæ to chime the bells. He was afterwards called Campanarius, and was obliged to have received the first tonsure at least. In the ordination of the Ostiarius he had a bell-rope handed to him as well as the keys of the church. After their consecration or 'baptism,' bells might not be chimed save by persons in orders, nor by them except in surplices, the modern method of ringing in shirtsleeves being then unknown. Even priests were not to shrink from this duty, which was considered analogous to that of the sons of Aaron who blew the trumpets. It is to be remembered that one person can easily chime two or even three bells; and at Bolton, in Lincolnshire, is an ancient font, on which are representations of a priest in chasuble, deacon in tunicle, and Campanarius chiming a bell with each hand, and adorned with the tonsure and surplice. Now I take it that with us at present the minor orders are represented by parish clerks, sacristans, choristers, and perhaps churchwardens. Such are the most proper persons to chime the bells, I will not say in surplices, though I do not see any objection to such a practice. However, it would be easy for some one to chime one bell alone for five minutes before service, and this would allow the choir time to put on their surplices. For my own part, I should much like to see six or eight men and boys *superpelliceis induti*, chiming for service in the open tower of a well appointed church, especially if there happened to be a very beautiful west window.

"But I have now a further suggestion to make, based not on the fascinations of mediæval ritual, but on the conveniences afforded by modern mechanical skill. 'Chiming apparatus' of one kind or other has long been in use, designed to supply the lack of skill or leisure to handle the bells. Any-

thing on the barrel-organ principle to grind out a lot of monotonous rounds or changes is most objectionable in principle as well as expensive. At Exeter cathedral the ten noble bells are chimed for service by means of cords acted on by levers down below. These are worked by the *Campanarius* in a sort of box or closet in the south tower or transept. He allowed me to try a few rounds, and I found it hard work, the bells can only be sounded very slowly. By far the best method is that devised some years ago by the Rev. H. T. Ellacombe, and now used in his church at Clyst S. George. It is fully described, with a wood-cut, that any village blacksmith could work from, in his 'Sundry Words about Bells,' (Masters.) The cords are so arranged at the bottom that a boy of ten or twelve years old may chime all the bells with the greatest ease, either in rounds or changes. It can be put up well at the rate of £1 a bell, or even less, and is not at all liable to get out of order, or to interfere with ringing or chiming in the regular way. The present custom at Clyst is to use the apparatus in the morning, and to chime on the swing in the afternoon. The latter is, of course, more effective, but the former is exceedingly pleasant to listen to. I most strongly recommend Mr. Ellacombe's plan as affording an easy and pleasant method of chiming by a single person, who, like a player on an organ or other instrument of music, can make it to be perceived that there is a living being at work. The cords seem to be fingered much in the same way as the strings of a harp, and with little if any more labour. I hope the practical interest of this subject will be a sufficient apology for the length of my communication, and once more referring for details to Mr. Ellacombe's 'Sundry Words,' &c.,

"I remain, yours, &c.,

"J. T. F."

---

## BOLTON ABBEY.

### *To the Editor of the Ecclesiologist.*

SIR,—Will you allow me a line or two to plead for Bolton Abbey choir, one of the most beautiful little bits in all Yorkshire?

I have just returned from a visit to it, and it seems to be inexplicable why the nave of the church should have been fitted up for worship for the parish, instead of the exquisite choir! This has been the case, I believe, ever since the Dissolution.

I should never have thought of calling attention to the choir, had I not heard, on the spot, that the Duke of Devonshire is contemplating the disbursement of a large sum towards restoring the nave. If his Grace could only be brought to see how much better the money would be expended in roofing and fitting up the choir as a parish church, it would be a great boon, not only to lovers of church architecture, but to the parishioners themselves.

As regards the former, it might be made one of the most beautiful things in England, at a comparatively small expense, (for the tower at the point of intersection of the arms of the cross need not be restored;) the transepts might or might not be—there would be plenty of room for the parishioners without: and as to the worshippers themselves, the size of the choir would be very much more fitted to their number



than the large, cold, bare nave, with a handful of people in it!—when we remember, too, that, if this suggestion were to have weight with his Grace, it would be a crowning favour to restore the ancient altar in its proper place, instead of being content with a makeshift one (probably unconsecrated) at the end of the nave.

Excuse me for throwing out this hint; but I could not resist it, as the thing is so obviously fitting.

Yours, &c.,

C. A. F.

*S. Margaret's, Canterbury.*

---

## THE CHURCH OF S. HELEN, BISHOPSGATE.

*To the Editor of the Ecclesiologist.*

SIR,—Our attention has been drawn to some remarks in your valuable paper respecting the restorations now in progress in this church, and the removal of the stalls from the supposed original position. Whatever site the stalls may have occupied in olden times, it certainly was not that from which they have been recently removed; a fact which is proved by the various openings in the north wall, against which they stood, and by the different levels of the church floor in former times.

Our first intention was to leave the stalls as we found them; but, on removing some deal boarding which formed the backing, and which was carried up some five or six feet above the top rail, we discovered the head of an early Pointed arch, of the date of the foundation of the convent, (1212,) and about ten feet further westwards the head of a Tudor doorway, when the seats were removed and the ground excavated.

The Pointed arch proved to be a former opening to the cloisters of the convent, and at the depth of 3 ft. 10 in. below the present floor some of the original tile paving was found; in the other doorway the stone sill, 2 ft. below the present level; and in the thickness of the wall, stairs which formerly led to an upper chamber, probably the refectory. Other openings, apparently hagioscopes, were also discovered at intervals, and to these iron grills appear to have been fixed; but all had been hidden and closed by the benches.

It follows, therefore, that the seats, as lately placed, could not have been *in situ*; and that they had not been placed there until the floor had been raised to its present level, which dates from the year 1633, while the suppression of the convent took place in 1537. In addition to this we find, in the parish records, that in the year 1699 the corporation of the poor of London obtained permission for the children and servants to sit in the nuns' quire,—a situation which they have occupied until a very recent period.

In the absence of any evidence of their original position, we have

thought best to place them where they may be appropriately found, and where they are likely to receive the attention they merit.

We are, sir,

Yours faithfully,

WADMORE AND BAKER.

## CORNISH LYCH-GATES.

*To the Editor of the Ecclesiologist.*

SIR,—During a recent excursion in the north-western corner of Cornwall, my attention was directed to a simple, not to say rude, but practical form of lych-gate, common, I believe, in various parts of the county, and of which the tradition seems to have come down from the middle ages. Three walls, barely breast-high, at right angles to the churchyard wall, compose the whole structure, built of slate or of some other rubble material, of which one or both of the side walls is recessed, to form a seat; while a flat slab on the central one serves to rest the bier. Finally, the necessity for any gate is obviated by laying the two gangways, with long, thin, transverse stones, gridiron fashion, over which neither cattle nor sheep are courageous enough to step. Surely our architects might make something of this idea for cheap churches at home, or in the colonies. A light roof of thatch or shingle would complete the composition, without spoiling its simplicity.

Yours truly,

VIATOR.

## THE TRENCHER-CAP AND THE BIRETTA.

*To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,—Diversities of practice among those who endeavour to pay a due attention to ritualism cannot tend to edification. Such diversities in many cases spring from imperfect acquaintance with the question in dispute. I shall be glad if I can do anything towards clearing up that which forms the subject of this letter.

Every one who has examined the costumes shown in ecclesiastical portraits of the sixteenth century will be aware that the cap worn in those days was not exactly the same in form as our present trencher-cap, and yet there can be no reasonable doubt that the latter is a variation of the former. Now it seems to me that the modern English trencher-cap and the foreign biretta are nothing but different variations of the same original pattern. For the biretta differs from the old English trencher-cap only in having the sides stiffer, and in the absence of the flat top; while, in the modern trencher-cap, the

flat top is retained, but the external sides have been removed, or contracted inwards.

If the etymology of the word *biretta* can be ascertained, it will greatly help to decide this question. The word has the form of an Italian diminutive, but there does not seem to be any Latin root from which it can be derived. There are some Italian words which are derived from Teutonic roots; and I strongly suspect that *biretta* comes from the same root as the German *bret*, Anglo-Saxon *bred*, English *board*. If it does, the biretta must, when the name was first applied, have had a board at the top. It may be worth mentioning that the trencher-cap is called "a board" by some schoolboys at the present day.

It seems that, if this view be correct, the best course would be to return to the earlier form of the trencher-cap, in the same way as we have returned to the mediæval form of the stole. It would be desirable also, for more than one reason, to abolish the innovation of undergraduates at the universities and schoolboys wearing the trencher-cap, and to return, as regards them, to the low-crowned hat similar to that worn by doctors of laws, medicine, and music.

S. S. G.

---

## THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

(TRANSLATION.)

*To the Editor of the Ecclesiologist.*

MY communication of last June, concerning the question, in which hand a bishop should be represented holding the pastoral staff, was honoured, quite unexpectedly to me, by being published in the *Ecclesiologist* number of June. My purpose in writing the said letter was only to contribute some material to the object of a radical and thorough determination of the question. I had therefore by no means weighed my expressions, (which were, besides, written in a foreign language,) so accurately as I should have done, if I had intended them to come directly before the public. I have only lately seen the criticism by Dr. Rock, in the August number, on my remarks. I should hardly venture to enter the lists in opposition to one so eminently learned in ecclesiastical antiquities, if his critique had not convinced me, that he is labouring under a misunderstanding. Dr. Rock has in his eye a bishop *in function*, whereas my view was, and still is, that the question with Mr. G. Scott was, only how a bishop *not* in function should be represented in sculpture. I had no need to look into Ceremonials and Pontificals in order to convince myself that a bishop, whenever he has to perform with one hand any ecclesiastical function, for instance, giving the blessing, confirming, &c., holds his staff in his left hand. I can convince myself of that almost any Sunday in Cologne cathedral.

But I see there, equally, that the bishop, when *walking along*, holds his staff in the *right* hand. Moreover, even the *Cæremoniale Episcoporum* itself furnishes arguments *against* Dr. Rock. Thus, for example, we there read, (lib. i. cap. xi. 5.) “*tertius minister . . . pluviali indutus . . . ipsius baculi custodiendi portandique ante Episcopum, quoties opus erit, curam habebit, quem manu dextera cottæ extremitate cooperta tenebit.*” The right hand is here betokened as the more honourable (*potior*.) Other parts of the *Cæremoniale* contain the direction that the bishop, during the singing of the Gospel and of the Magnificat, shall hold his staff with his *two hands* “*inter manus junctas,*” (lib. ii. c. i. 15; and cap. viii. 46.) The same direction is given in the *Pontificale Romanum* (de consecratione electi in episcopum.) One might conclude as reasonably from *these* passages, that the bishop must hold his staff in both hands, as Dr. Rock concludes, from *other* passages, that it belongs to the left hand. But, as I have already said, the *Cæremoniale* cannot at all be considered as decisive with regard to the question before us, because everything there relates to the manner in which the hands are required for ecclesiastical transactions. But generally, in the liturgy as in common life, the right hand is esteemed the more honourable; whence it follows that the pastoral staff, as the symbol of episcopal authority, belongs to the right hand, in every case where it comes into competition with a book or a model. Add to this the extremely numerous representations on seals, tombs, and other sculptural works, exhibiting bishops with the staff in the right hand. I could multiply, very considerably, the examples which I have already cited. For instance, I may mention also, that in the large collection of the German Museum at Nuremberg, the *great* majority of those bishops who hold at the same time an episcopal staff and a book or some other symbol, carry the staff in the right hand. This is especially the case with sculptural works of the fifteenth century. In the cathedral at Mentz, on the tombs of archbishops that are to be seen there, eight of them hold the staff in the right hand, five in the left. In *all* seals of the archbishops of Mentz the staff is found, *without exception*, in the right hand, whenever the other hand holds a book or other emblem. On the other hand the staff is found in the left, when the bishop is represented in the act of *blessing*. I can name in particular seventeen seals of such persons, dating from 1021 to 1396, in which the staff is placed in the right hand. Dr. Rock endeavours to weaken the force of my former examples by referring to the *temporal* power of our archbishops of the Rhine-land, but certainly in vain. The episcopal staff never served for a symbol of temporal power; our archbishops symbolized this power by the *sword*, as is shown in a great number of their escutcheons. It occurs, for instance, as early as in the “*sigillum pacis*” of Archbishop Henry II. (+ 1288.) But this was the case in other countries also. In the *Trésor de Numismatique, par Collas*, we see, in a seal of Jean de Cumenis, Evêque et Comte du Puy en Velay (1305,) this bishop holding an uplifted sword; and with reference to this it is said in the *note explicative*, p. 35, “*en signe de juridiction séculaire.*” In the same book we find besides a considerable number of seals of the thirteenth century, in which bishops carry their staff

in the right hand. Very lately there came into my hands an original seal of Bishop Bernhard, of Hildesheim, (who was *not* a territorial prince,) of the year 1171, where the bishop holds his staff in the right hand and a book in the left, and a seal of a bishop of Krakau, (fifteenth century,) who exercised no temporal power at all, with the same representation. After all these authorities I can only abide by my previous assertion that, according to the general rule, sculptural representations confirm the saying of Heineccius, "In sigillis constanter effingi videmus episcopos (that is to say, *all* bishops, even when they exercised no temporal dominion,) cathedræ insidentes, dextraque pedum pastorale, sinistra librum apertum aut clausum tenentes." Now Mr. Scott had not to represent the conception of a bishop engaged in an ecclesiastical function, but a *monumental* bishop. It cannot therefore be proved, even from an English *Cæremoniale*, that in England *such* bishops had to carry the staff in the left hand, but only from English *sculptural works*. Even if the latter, respecting which I have not the means of forming an accurate judgment, should not, in the greater number of instances, agree with the mode of representation used by Mr. Scott in the Winchester city cross, at any rate the animosity towards him displayed in the report published by Jacob and Johnson, appears to me not to proceed from right motives. At the least the maxim, "in dubiis libertas," is on his side. Permit me to add still, in confirmation of this a quotation probably very respectable in the eyes of Dr. Rock. In their *Mélanges d'Archéologie* (v. iv. p. 152,) C. Cahier and A. Martin say, "La position de la crosse à la droite ou à la gauche du prélat n'a pas fait loi davantage dans l'antiquité bien que, selon Gavantus, l'évêque doive la porter à gauche, pour qu'elle soit plus proche de son cœur." I for my humble part prefer the reasons of Heineccius to the sentimentality of Gavantus.

I must further remark, in conclusion, that I never thought of calling the episcopal staff a cross. I had, in my letter, written "la crosse," which in French is equivalent to "pastoral staff." Through a slip of the translator a cross has been made out of the *crosse*. Only the administrators of episcopal sees are accustomed, in our country at least, to carry a cross in the place of the episcopal staff.

I flatter myself with the hope that the present reply will convince the much-esteemed Dr. Rock, (to whom I here also offer my best thanks for his interesting remarks on my old crystal vase,) that not without strong and weighty reasons I arrived, in my letter of June, at the "conclusion, that a bishop, whether in Germany, in England, or anywhere else, where the Latin rite prevails, *may* be figured as holding his pastoral staff in his right hand." Even though the question may not be one of prominent importance, it seemed to me that, as it had become a subject of controversy, it was proper to discuss it as exhaustively as possible.

A. REICHENSBERGER.

Cologne, October, 1866.

## THE BASILICA OF S. AMBROSE, MILAN.

LATE discoveries and restorations at the basilica of S. Ambrose, the former cathedral of Milan, have revived the interest felt in that fine example of the Early Lombardic Romanesque style, brought perhaps to its perfection in the ninth, and resuscitated, with some modifications, in the twelfth century, to which period, for the greater part, pertains the actual edifice, whose severe and simple grandeur the eye may rest on with pleasurable impressions, perhaps the more vivid for the total contrast, in detail, feeling and characteristics, between this venerable basilica and that splendidly imaginative creation, the "Duomo," of later origin,—the marvel and glory of the Lombardic metropolis. But still more interesting than the architectural features of S. Ambrogio are the associations that attach to this ex-cathedral, and which invite us to consider it rather as a type or monumental abstract of a local ecclesiastical history fraught with instructive meanings.

Veritable princes of the Church, and that in secular as well as spiritual relations, were in olden time the Archbishops of Milan, whose revenues 80,000 sequins per annum, (now reduced to but 14,000 ducats,<sup>1</sup>) are estimated by an Italian historian as in the thirteenth century equivalent to ten million Italian lire of modern coin; and whose jurisdiction extended over twenty-two suffragan sees, fourteen territories strewn with towns, castles, villages, two hundred and nine monasteries, the total number of churches within their archdioceses amounting to 2,220. They claimed, and with plausible pretensions, the exclusive right of crowning,—in some instances, after a period of interregnum, even electing—the kings of Italy; and it was by one of these great prelates that the "iron crown," (according to some, not indeed all historians,) was for the first time placed on the head of royalty, when Berengarius, Duke of Friuli, elected king, received that symbol at Pavia, in A.D. 888.

Referred for traditional origin to the Apostle Barnabas, A.D. 52, the Milanese Church enjoyed, under the early Christian Emperors, a position so exalted as head of the "Italic" diocese, corresponding to that of the Roman head of the "Urbicarian," (these two dioceses forming the ecclesiastical divisions that then comprised all Italy,) that it is not surprising to find the prelates of the former often resisting the loftier claims of the latter, and utterly ignoring, as they did in the most marked manner, every assumed right of the Roman Pontiffs to interfere in their spiritual administration. Italian historians, whose sympathies are decidedly with Rome, as Cesare Cantu and Ughelli, acknowledge that the Archbishops of Milan "hardly resigned themselves to the superiority of Rome;" that their clergy "for two centuries (the ninth and tenth) deemed themselves quasi separate from the Roman see, pretending that the Church of S. Ambrose was not inferior to that of S. Peter," (Cantu, *Storia degli Italiani*,) that "the Milanese

<sup>1</sup> According to Moroni, *Dizionario di Erudizione Eccles.*, now burdened with a tax, charged to each occupant in turn, of 3250 florins to the "Apostolic Camera" of Rome.



Church for two hundred and fifty years paid no obedience to Rome, namely, till 1095," (Ughelli, *Italia Sacra*;) and Blorovi, the liegeman and advocate *ex officio* of the Papacy, owns that it was not till the year 1342 that the series of prelates appointed to this metropolitan see by the Popes began in thenceforth uninterrupted succession; the last elected by free act of the Chapter in 1339, Giovanni Visconti, being set aside by the reigning Pope, Benedict XII. at Avignon. The primitive freedom of election to this see is best illustrated in the well known story of the elevation of S. Ambrose, even before his baptism, to that high post, by a method implying nothing less than the principle of universal suffrage,—the voting of all the people with reference to the Emperor alone (Valentinian) as the confirming authority. At later, and in respect to Church discipline, much less pure periods, the imperial investiture became the indispensable form of conferring, or at least sanctioning, the exercise of this spiritual principedom, according to the system that generally prevailed till 1093, when it was for the last time exemplified in the case of Arnolfus, third Archbishop of that name.

In the earlier years of the eleventh century occurred, under the reign of the Emperor Henry II., a transaction that strikingly displays the absolute independence with which these prelates acted, and which they constantly maintained towards the Papacy. That emperor appointed a certain priest to the bishopric of Asti, suffragan of Milan, by direct interference of despotic authority, opposing which the Archbishop, Arnolfus, refused to consecrate his nominee. The latter repaired to Rome, and either by bribes or flatteries, perhaps by both, induced the reigning Pope to grant him the consecration, without which of course no imperial dictum could avail in such cases; but the Archbishop, far from acquiescing, convoked a synod, and there in the midst of his suffragans excommunicated this pretender to the see of Asti, who had not only to submit, but eventually to present himself, penitent and suppliant, at the throne of his justly irritated superior. At the period when the vigorous and high-aimed efforts of Gregory VII. were gradually succeeding in the subjection of the entire prelatic body to the holy see, and in the reformation (certainly called for, and beneficially carried out by that great pontiff,) in the morals and discipline of the whole Western Church, the Milanese clergy were for the most part married men, and boldly asserted their right to remain so, alleging privileges conceded in a constitution they ascribed, probably without foundation, to S. Ambrose. That they finally and completely yielded in regard to the obligation of celibacy is well known; and after this period perhaps for ever ceased the once frequent reiteration of their maxim: "The Ambrosian Church ought not to be subject to the laws of the Roman." But still more efficient and pregnant with consequences was the triumph achieved by Alexander II., and Gregory VII. in imposing the thenceforth indispensable oath of submission to the Papacy upon the successors of S. Ambrose,—one of the signal steps in the progress to spiritual domination, and perhaps the most important of all within Italian confines, accomplished by the Popes.

We should not indeed forget a significant evidence in support of



the Roman claim from a writer referred to by Muratori in either the ninth or tenth century, who is not only distinct in his acknowledgment of the supremacy of S. Peter, but content to assign to the Milanese a rank only *second* to the Roman Church.<sup>1</sup> From the pages of the same chronicle we may cull other valuable notices of facts and principles in the life of the ancient Church. We may find an expressive record of her primitive spirit, (however modified by tendencies of the writer's age,) in the account of the visit paid by Gajus, second in the Milanese see, to Rome, with the pious object of "visiting the magnificent prince of the Apostles, Peter, colleague of his former master, Barnabas, and conferring, in regard to his preaching, with the most holy Clement and other followers of the Apostles:" on his progress in which journey, undertaken in the last year of Nero, the holy man was informed through mysterious intuition of the death of SS. Peter and Paul; not deterred by which, he continued on his way, and arriving at the imperial city, there held converse with S. Clement "and other vicars of the blessed Apostles," not, we may observe, even particularising by name, among the rest, Linus, the immediate successor in that favoured see. Still more important are the proofs here at hand, and conveyed with uncalculating simplicity, as to the mode of election to episcopal office in those early times, then truly a service of perfect freedom, the total abolition of which under this actual yoke imposed by Rome upon the Latin Church is one of the most inexcusable and glaring instances of human wilfulness and unsanctified self-elation, nothing else in fact than the systematic substituting of a modern and worldly for a primitive and apostolic ordinance. We read that Gajus, who succeeded the first appointed to this see, Anatolus, (according to tradition the disciple so honoured by S. Barnabas,) had been designated as worthy of that office by his predecessor, but was not the less elected by "the affection of the entire religious people," (*totius sanctæ plebis amore præelectus*.) And of the next in order, Castritianus, we read that he owed his elevation to a procedure alike unshackled, and participated in by all interested: "Him did the entire clergy and all the people with one consent desire in common for their pastor, as most worthy, experienced in diverse controversies, and an excelling leader in the Christian warfare." At the present day when, in Italy, the bond between the bishop and his flock seems in most cases morally broken, while the cause and aims dearest (as a general reality) to the national mind are habitually discarded and repudiated by the entire body of prelates, who on their part indeed have the excuse of being forced into such unnatural alienation through their sworn allegiance to Rome; this evidence of the past against the present has the force of a warning and a condemnation. And striking indeed is the spectacle of last results from the forfeiture of ecclesiastical liberties in the vacancy, now of seven years' continuance, in which has been left the most illustrious see of northern Italy, (namely since the annexation of those provinces to the enlarged kingdom,)

<sup>1</sup> "Post Romanum Pontificem decentissimam Metropolitanæ apicis adepti sunt cathedram," says this writer in his very curious memoir on the early history of the Milanese Church; *De Situ Civitatis Mediolani*. (Muratori, *Rer. Ital. Script.* T. 1. p. 11.)

because the Pope will come to no accord with the constitutional king.

To return to the story and monuments of the Milanese Church. Another antique composition in metrical form, and referred to about A.D. 740, "*Versus de Mediolano*," dwells especially, in its complacent praises of the writer's native city, on the splendour of worship, and beauty of sacred music at Milan, but mentions by name no other church than S. Laurentius, (burned down in 1070, rebuilt and destroyed by natural decay in 1573, again rebuilt on octagonal plan as the present S. Lorenzo;) though indeed nine other shrines of saints, (no doubt implying churches,) are here alluded to as within the city. We may prize the old poet's record of that memorable event, the popular election of S. Ambrose in the plain and prosaic words, "*quem ad sedem receptum trahens pro amore populus*." In his unpretending pages, as also in the above cited chronicle, and in an excerpt from a MS. calendar in the Ambrosian Library, (all edited by Muratori,) may be culled notices that throw interesting light on religious conditions and usages in the Lombardic provinces. What "Sant Iago" became for Spain, did S. Ambrose become for the Milanese; and by the thirteenth century his venerable name had been adopted as the watchword of battle, which on one occasion (1201) put to flight the forces of Cremona, even before the hostile onset had been felt. More edifying is the picture of the charities of sanctified heroism of primitive prelates among successors of S. Barnabas, and of the constancy shown by both pastor and flock during the Arian persecution, when the holy Archbishop Dionysius convoked all the faithful in his cathedral, and after commanding that if any Arian were among them he should instantly depart, made a discourse reported in terms of touching eloquence, then retired, together with the suffragan bishops supporting him in his trials, "*within the veil*;"—a reference to that older practice of enveloping the altar amidst folding curtains to be drawn aside only at certain passages in sacramental rites. But alas for the first love and purity of this illustrious Church! so declined by the ninth century, that in 820 Pope Pascal I. had occasion to address solemn remonstrances to its clergy for the frequent abuse of simoniacal proceedings. The Archbishop Fronto, twenty-ninth in succession from the first, obtained his rank by notorious simony, and is said to have been miraculously punished, like Dathan and Abiram, by the earth opening to engulf him in a tomb, from which his unblessed remains could never be withdrawn for Christian re-interment. In 980, Landolph, already Lord of Milan, is supposed to have raised himself to its see by like unworthy means, or by violence, eventually visited upon him by a popular tumult that constrained him to fly, still supported by an aristocratic party among whom he had squandered the benefices of his archdiocese, and with the armed aid of whom he overcame the people on the battlefield, thus acting like the wolf against his own flock. After which ignoble victory he became penitent, and by way of expiation founded the monastery of S. Celsus for his own last resting place. Another simoniacal prelate disgraced this see in 1067, at the time of the legation sent by Alexander II., when two cardinals arrived with the charge of denouncing and prohibiting the abuses be-

coming a patent scandal in northern Italy; especially that simoniacal practice and the incontinence, or rather unsanctioned marriages of priests. Soon after the final subjection of this archbishopric to Rome, we find the signs of change in the frequent prolongation of vacancies that henceforth begin and extend for periods of twenty to twenty-nine days; and the last prelate but one recorded in a chronological table, supplied by Muratori, Girardus de Sessa, who was never either consecrated or recognized by the Pope, died at a distance, the vacancy that ensued lasting eleven months, amidst continual strife and discord, ("magnâ lite et discordiâ,") till Innocent III. interposed his authority, (1213,) called a deputation of the chapter to Rome, and bestowed the mitre on Henry de Setura, then professor at Bologna. No more commanding feature in the story of Papal Supremacy, no more convincing explanation of the magic of success in that system, is presented to the student who pursues its annals, than the manifest superiority of aims, organization and ecclesiastical theories, by which the ascendant was merited to the degree that it was attained.

The history of church-building at Milan corresponds in progressive developement to that of ritual and worship. As at Rome, the earliest oratories here were consecrated in private residences; the first by the Bishop Castritianus in a house presented by a wealthy convert, Philip-pus, to his predecessor S. Gajus; and the former prelate is said to have subsequently founded, during a pontificate of forty-one years, the first public church, spacious enough not only for all the faithful, but for many of the unbelievers also to attend when he preached; also two others known in later times as the Portiana and Fausta basilicas, referred by some writers indeed to other origin, namely, to two families among earliest converts, from whom they were respectively called. Under the first ten Bishops of Milan we read, in the old chronicle, of seven other places of worship being founded, three of which, S. Victor, S. Dionysius, and S. Eustorgius, seem to have had no special dedication, but severally borne the names of the sainted prelates their founders; the last, built in the fourth century, celebrated for the relics here enshrined of the Magi, or "Three Kings," eventually carried to Cologne by the archbishop of that city after the capture of Milan by Frederick Barbarossa.<sup>1</sup> S. Tecla, mentioned by S. Ambrose

<sup>1</sup> An anonymous writer, whom Papebroch supposes to be of either the eleventh or twelfth century, is the first to mention the bestowal of these famous relics, now seen in ghastly pomp at Cologne cathedral, on the Bishop Eustorgius by a Greek Emperor, (he does not say whom,) while the former was on an embassy at Constantinople; and tradition states that on his return to Milan, about 320, the prelate founded this church, which was rebuilt, and reduced to its present form, rather like an aggregate of several chapels than an architectural unity, by the Dominicans between A.D. 1218 and 1309, this being their first establishment at Milan, and seat of their tribunal of Inquisition. In the actual edifice some capitals of columns are probably the sole remnant of the original structure; and the magnificent sculptured shrine of S. Peter Martyr, by Balduccio of Pisa, date 1339, is now the great artistic attraction within its walls. The above-named "anonymous" is also the first to assign names to the "Three Kings,"—Gaspar, Balthasar, and Melchior, whose supposed relics were removed for safety to a church within the walls, S. Eustorgio being then extramural, on the hostile approach of Frederick I., 1161, and finally carried away by the Chancellor and Archbishop Raynald, nothing being left to record their deposit here except an old picture of the transfer, and an immense sarco-

as the *Basilica vetus*, and later known as the *Ecclesia æstiva*, is identified by antiquarians as *the* primitive cathedral of Milan, and first public church here opened, which long continued to hold that rank even after one of later origin, the *Basilica nova*, known also as *Ecclesia hyemalis*, (to which were attached, though apart, two octagonal baptisteries for the sexes separately,) had been admitted to share like honours as the new cathedral. S. Tecla stood with its antique architecture till 1548, when it was doomed to demolition by a Spanish Viceroy regardless of sacred antiquities. Near the site (as supposed) of the *Fausta basilica*, did S. Ambrose found the church he dedicated, either A.D. 386 or 387, to SS. Gervasius and Protasius, the brother martyrs, sons of Vitalis, another martyr of Milan, and to which he transferred the bodies of those saints from S. Nabor, another of the earliest named churches.

This later basilica of the fourth century is first mentioned by the chronicler simply as "*ecclesia sua*," namely, that of S. Ambrose, whose remains were here laid, conformably to his desire, together with those of his brother Satyrus, and of the two revered martyrs. Subsequently to the account of the funeral of that sainted prelate, the church now called after him is not mentioned by any historian till A.D. 784, when a Benedictine community was placed in an adjoining monastery with full right to possess and officiate in this basilica, privileges they had afterwards to share with secular priests, who divided those duties, and after many litigations secured their distinct property in one half of the sacred premises, and the title to share equally with the monks the oblations made at altars here. A long, and far from edifying account of these rivalries has been preserved in the voluminous *Antichità Lombardiche Milanesi*. A bull of Pascal II., 1103, confirmed to the abbots of this cloister the use of the dalmatic, sandals, and gloves among sacred vestments, also the bell in processions, but not the mitre, which, we may assume, had yet been confined to episcopal wear.

In 835, Angilbertus, a reforming Archbishop, appointed an abbot from some other cloisters to the office long vacant at the Ambrosian, where the decline of monastic observance, even thus early, is in clearest terms attested by the extant diploma for that appointment, "*quod ob negligentiam ordo regularis valde inerat corruptus*."

In 1497, Cistercians were placed here to succeed to the again declined, and in numbers now insignificant, community of earlier origin; and by the former monks, who seem to have been active in literary pursuits, was produced in 1792 that great work on Milanese Antiquities above named. Not even in that metrical description referred by Muratori to A.D. 740, do we find any notice of the basilica of S.

phagus quite unadorned, with a modern inscription in gilt letters, "*Sepulchrum trium Magorum*." In art, the fantasy that makes one of these three a *negro* is comparatively modern; and in earliest treatment, as seen among the sculptures and paintings of Roman catacombs, they are delineated as young men dressed alike in oriental fashion with short tunics, buskins, and Phrygian caps; not even the number being determined, but sometimes four, sometimes only two admitted in the group. Recent restorations at S. Eustorgio have been carried out in styles conformable with the architectural character of the whole.

Ambrose, though the splendours of the local church are its writer's express theme; and whatever the character of its architecture, after the lapse of five centuries S. Ambrogio had fallen into such decay as to require the restoration, completed in 868 by the Archbishop Auspertus, an energetic prelate who rebuilt the fortifying walls with ampler circuit, and otherwise contributed to renovate this city after the injuries inflicted by depression consequent upon the Gothic and Greek wars.<sup>1</sup>

The basilica now dedicated to the three saints hitherto most revered at Milan, Ambrose and those brother martyrs, became the place of sepulture for archbishops, and occasionally for sovereigns; here below either the earlier or later edifice were the tombs of Valentinian II., the Emperors Lewis II., and Lothaire, Bernhard, King of Italy, and Queen Bertha, grandmother of the same Lothaire. Coronations, whenever taking place at Milan, were also held within these walls, as in the first instance that of Otho I., A.D. 961; and either here or at Pavia did nine "Kings of the Romans" receive the crown, (that *corona di ferro*, so called from the iron circlet set within the golden one, and said to be formed from a nail of the Crucifixion,) at the hands of the Milanese Archbishops.<sup>2</sup> It was before that rebuilding, ordered by Auspertus, that his munificent predecessor, Angilbertus, bestowed on S. Ambrose's church that splendid shrine for his relics, which still encases the high altar, though no longer visible save on three high festivals, or with permission from the authorities on payment of a prescribed fee.<sup>3</sup> At the front of solid gold, at the sides and back of silver gilt and adorned with enamels, the entire surface profusely studded with gems, this exquisite specimen of metallurgy is surrounded by reliefs on panels representing subjects from Evangelic history, figures of the SAVIOUR, the Evangelists, archangels, the principal saints of Milan, and twelve scenes from the life of S.

<sup>1</sup> Auspertus, like others among these great prelates, held both temporal and spiritual power, and is justly eulogised in his epitaph in this church:—

"Effector voti propositique tenax," &c.

the same composition referring to him the erection of the majestic atrium and of the bronze portals encrusted with reliefs:—

"Atria vicinas struxit et ante fores."

It was from about the middle of the seventh century that the Milanese prelates began to rank as archbishops, on the restoration of the see by Bonus, a Genoese elected to it, after an exile of seventy years dating from 569, and from the subjection of this city to the Arian Longobards, on which catastrophe the bishop, Honoratus, with several of his clergy fled to Genoa, thenceforth the seat of himself and his successors till circumstances favoured the return to their archdiocese. In the rebuilding of S. Ambrogio, Auspertus was assisted with funds by the Emperor Lewis II.

<sup>2</sup> The ancient liturgy for these coronations attests strikingly the admixture of the democratic element in the then constitution of Milan; two bishops, at a certain passage in the ceremonial, were to interrogate the people whether they desired such a prince, and would submit to him as king? and if no response were made, these prelates offered thanks to God for the acceptable election, while all present joined in the chant of *Kyrie eleison*.

<sup>3</sup> Formerly, it seems, at all times exposed; for we are told that in 1333 a Cardinal Legate ordered it to be surrounded by a railing for a protection against danger of robbery. In the group of the "Adoration," the heads of the three Magi are unfortunately wanting.



Ambrose, historic and legendary. Ughelli gives the estimate of its cost at 30,000 gold solidi, or 80,000 sequins; and the diploma of Angilbertus for appointing the new abbot, confides to his custody and that of his monastic successors this superb altar-tomb, qualified with just complacency as the work *quod inibi noviter mirificè hédificavi* (sic.)

As an art production of the ninth century, it is indeed still more precious than for its intrinsic costliness. In execution the illustrations of the life of S. Ambrose are the most admirable, as well as interesting, for the testimony they bear to ancient ecclesiastical usages, rites, vestments, &c. We here see the simple altar of the early Milanese church, without tapers or ornaments on its mensa, but only the plain cross, a two-handled chalice, round loaves, cross-marked, for consecration, and a scroll instead of a volume for either the Liturgy or the Gospels; while, as to costume, we observe the comparative simplicity of the pontifical attire in two figures, S. Ambrose and Angilbertus, who offers to the saint a model of this shrine, and receives in reward a jewelled crown (or rather cap) upon his head, both wearing the tunic, (or alb,) chasuble, and long pallium, of Greek fashion, but neither with the mitre.

Another curious group represents the episcopal donor placing a similar, but less precious, ornament on the head of the artist, whose name and qualification are inscribed, "Wolfinus, magister phaber," (sic,) apparently Teutonic, though classed with Italian metallurgists by Italian art-historians, (Cicognara, *Storia della Scultura*.) The baptism by immersion, with the use of the affusion on the head at the same time, is another noteworthy detail in the relief, of the exceptional administration of that sacrament to Ambrose after the popular act that raised him, by unanimous suffrages, to the bishopric.

This basilica of the ninth century had become so ruinous by the year 1169, probably through injuries inflicted in the vindictive devastation of the city by Frederick Barbarossa (1162)—though there is reason to believe that the emperor's ruthless sentence was not carried out to the extent once vaguely assumed, and that churches at least were mostly spared, or ordered to be so—that another restoration, almost a rebuilding, became necessary, as was in that same year effected by the Archbishop Galdinus, a zealous prelate, who actually died in the pulpit at the cathedral of S. Tecla, after preaching against the heretics called Cathari.

We may pause at this stage in the local annals, to observe how completely refuted by critical research has been the long current tradition of the absolute annihilation of Milan by the victorious emperor, as well as the imaginary details of the ploughshare passed over the ruins, and the salt sown over their entire area. The city was captured, after having been constrained to unconditional surrender, in February, 1162, after a siege, or rather blockade, of seven months—exaggerated by some writers to the incredible extent of three, four, and even seven years! At first Frederick was satisfied with mere temperate reprisals, ordering the destruction of the gates and opening of a breach sufficient to allow all his army to march in at once; the surrender of all the fortresses, and of thirty standards; the transfer of the *carroccio* (that

medieval palladium of Italian liberties) to Lodi, and the consignment of four hundred principal citizens as hostages. But soon afterwards, from Pavia, whither he had withdrawn, he sent the stern mandate that the fortifications of Milan should be entirely levelled, and all her inhabitants expelled within eight days. The buildings were, in different parts, fired, and many quarters were devastated by the aid, afforded with malignant alacrity, of the natives from other Lombardic cities—Pavia, Crémona, Lodi, Como, and Novara. But if it be a gratuitous assumption on the part of the Cistercian writers that no private dwellings were deliberately demolished, it seems certain that all the numerous churches were spared; and the ruin that ensued to one—the cathedral often mentioned by S. Ambrose—was caused by the overthrow of its lofty tower, naturally a mark for hostile assault amidst such onsets, which in its fall almost destroyed the edifice beneath. Those monastic writers enumerate the churches that certainly existed before that catastrophe, and that remained with their olden structures mainly preserved up to their time (in the last century)—Santo Sepolcro, S. Celso, S. Satiro, S. Giorgio nel Palazzo, S. Nazaro, S. Eustorgio, (?) and the towers of S. Lorenzo, besides the majestic Corinthian colonnade, of sixteen pillars on a basement, the sole conspicuous Roman antique at Milan. (probably a peristyle of the *Thermæ*,) that extends along the street before this modernized church's front. The preservation in intact magnificence of that golden shrine at S. Ambrogio is alone sufficient proof of the comparative moderation, at least the restraint upon lawless rapine, in the punishment inflicted upon Milan by her most terrible oppressor. It was after no long interval that Barbarossa returned to the desolate scene of his triumph, in order to attend the rites of Palm Sunday, and on the ensuing Easter to be crowned within the S. Ambrose basilica; on which occasion the capitular clergy here on duty set a noble example of loyal fortitude, by refusing to comply with his demand that they should abandon the cause of Alexander III., and embrace that of the Antipope Victor, then supported by a faction in the Papacy. In consequence, all those secular priests quitted their church and canonries, leaving this sanctuary and its precious shrine to the keeping of the monks. After a few years the Milanese were enabled to return and restore their city, (1167,) aided by the now friendly populations of Bergamo, Cremona, and Brescia; the memorable alliance and glorious struggles of the Lombardic League presenting a high example of revival in national life, through the stimulants of affliction and the teachings of misfortune.

The problem for art-critics to solve in the present Ambrosian basilica is the distinction, by some minutely marked out, between the architecture of the earlier and that of the later ages. As renewed by Archbishop Galdinus it forms a link between the Lombardico-Romanesque and the Mediæval Pointed style: to the later period belong the façade, with one of the lofty quadrate campanili flanking it, the acute arches under the roof, and the entire vaulting; to the earlier the quadrangular atrium, the sculptured bronze portals, one of the two campanili, and perhaps the principal portion of the double colonnade between nave and aisles, whose upper pile forms a gallery destined



for females, according to the arrangement seen at S. Agnese, and the SS. Quattro Coronati of Rome; besides other characteristic details of the interior—the crypt, (modernized, indeed, and with new pillars supporting its vault,) the massive baldachino, with porphyry columns over the high altar, and (most interesting) the apse, with the mosaics that clothe its walls, a magnificent specimen of Byzantine art, ordered by the Abbot Gaudentius, the same nominated to office at this monastery by Archbishop Angilbertus in 835. The subjects here represented on a field of gold are—the SAVIOUR enthroned, holding a book open at the words, “Ego sum lux mundi,” a grand and expressive figure, perhaps somewhat altered by the restoration of the whole work in the twelfth century, but still conforming to early types; above the throne the floating forms of the archangels Michael and Gabriel, with names in Greek; beside it SS. Gervasius and Protasius, richly vested, the former crowned; beneath, medallions of SS. Satyrus and Marcellina, (brother and sister to S. Ambrose,) and S. Candida; eighteen seated figures, each with an open book, supposed to be the suffragan bishops of the province, and two scenes in church interiors, namely, S. Ambrose celebrating mass before the people, and the same saint attending the funeral of S. Martin at Tours; laterally, on a larger scale, another mass celebrated by S. Ambrose at a circular altar, without other ornament save a plain cross upon it, and S. Martin as deacon chanting the gospel at an ambon: these last subjects intended to illustrate the legend of the Milanese prelate being transported in ecstasy, while at the rites in his cathedral, to attend (a case of bi-location) that funeral at Tours—a legend Baronius shows to be quite untenable. A curious monogram in Gothic letters, at an angle beneath the principal compartment of this mosaic, may be read: “Angilberto Karoli Ludovico fecit frater Gaudentius.”

Most important among all parts preserved from the ninth-century architecture of this church, is that venerable atrium, with quadrangle of round arches resting on square piers; a genuine example of the *paradisus*, according to the early basilica-plan, and indeed the most perfect as well as most imposing at this day extant in Italy. A character of simple and harmonious dignity impresses us in this fine old structure; and the basilica itself, that stands remote from the city's busier centres, seems more distinguishingly severed from all profane and frivolous interests by that forecourt sacred to silence and inviting to solemn meditation. This remarkable feature of the more ancient edifice avails also as monumental proof of the maintenance in practice, up to the second half of the ninth century at least, however before this period modified, of that primitive discipline that required public penance from grievous offenders, and divided those seeking reconciliation after notorious sin into so many classes, severally assigned their places within the sacred building: the *flentes*, only allowed to frequent the atrium, and there ask for the prayers of those who entered the sanctuary; the *audientes*, who might remain in the narthex during the rites, and in the interior during the sermon; the *substrati*, who could join the other worshippers, but were confined to the space between the portals and pulpit, and had to remain prostrate; and the *consistentes*, who alone among these penitents could attend at the con-

secration, though not yet admitted to the privileges of communicants. That such public and systematic enforcement of the Church's power in the world of conscience was still among religious realities at this period is evident, from the fact that, in the ninth century, the parochial rectors (*curati*) first acquired the faculties, hitherto exclusively held by bishops, of receiving reconciled sinners to communion, when such belonged to their respective parishes, after compliance with these expiatory duties for a penitential season. The gradual passing away of that ancient discipline, and its final extinction, are now manifest in the architecture, as in the life of the Italian Church, and form a striking exemplification of the mutability of Latin Catholicism, of the degree in which Rome herself has submitted to the silent process of inevitable change, that seems the Heaven-appointed fate of all institutions where elements of enduring life exist, correspondent to the law of progress that acts in humanity.

As to the mind of the modern Church in Rome with regard to those ancient observances, the building of the new S. Peter's might be said to supply the last historic proof, seeing that it was on that occasion deliberately resolved to sweep away the entire hierarchic arrangement (as we may call it) of the primitive cathedral, and that in not one design presented or approved for the great basilica of the sixteenth century, was the attempt to restore the antique paradisus apparent! The Cistercian writers in the work above cited give a clear sketch of the history of this penitential discipline, of which we are so strongly reminded by the buildings of S. Ambrogio. That both in the Eastern and Western Church it was maintained in all its olden rigour till the eighth century, seems beyond doubt; but from that period it is alike certain that it began to undergo modifications, and mainly through novelties introduced by the action of the Church herself, or, with still greater effect, by the Roman Pontiffs. At a still later age it continued to be enforced by law, as at a council held by Charles the Bald at Soissons, A.D. 853, where that prince decreed that the counts and other officials of his kingdom should employ compulsion against those who refused to submit to the penances imposed by bishops. But social movement brought changes; and as former severities relaxed, it became usual to admit the penitent to communion in the last stage of his prescribed mortifications, instead of deferring that privilege till the end, after the spiritual debt had been fully paid. By the eleventh century the practice of public scourging, of which we read in S. Gregory's epistles, and which had hitherto been inflicted on offenders of various ranks, though more commonly on those of servile condition, became a voluntary or self-inflicted chastisement, without the intervention of ecclesiastics, though of course by their counsel or command; and we have an illustration in the frescoes ascribed (perhaps erroneously) to Giotto, at the Incoronata church at Naples, where the Sacrament of Penance is represented by a group leaving the confessional, and in the act of scourging themselves whilst the priest is listening to another sinner at his tribunal.<sup>1</sup> At last came

<sup>1</sup> Messrs. Crowe and Cavalcaselle ("New History of Painting in Italy") show that this painting cannot have been executed till after the death of Giotto; but it

the new ideas and new devotional biases that gathered round the Crusades; and the Papacy itself now contributed, rather than any other influence, to overthrow the Church's ancient system in her procedure towards penitent sinners, by granting the plenary indulgence to all soldiers of the cross, with intent most clearly expressed in the formula by which Urban II. declared such holy warfare to avail in each individual case *pro omni penitentia*!

But I have allowed myself too long digression from the subject referred to at the beginning of these pages. It is about six years since a restoration was undertaken at S. Ambrogio, which, at that stage where I had opportunities of seeing its progress, seemed to attest intelligent purpose, and promise well for final results. Such renovations of ecclesiastical antiquity in Italian cities are, for the most part, matter for regret rather than gratulation; and most of all are they inappropriate and ill-conceived, as in recent years effected at Rome; within the states of the constitutional kingdom, less so, and indeed, in some instances, as praiseworthy as any attempt to bring back the past in monumental structure can well be expected to prove. In the course of these works at the Milanese basilica, discoveries have been made of such unusual interest, as to arouse the attention of the learned in whatever antiquarian walk; the most remarkable of these being first reported to the public by the Canon Biraghi, (a Milanese Priest well known for archæological attainments,) in the "*Osservatore Cattolico*," a periodical of that city. In January, 1860, excavations were made in the massive stonework under the high altar, where the labourers presently reached a large sarcophagus of fine porphyry, under covering of two enormous slabs, one white marble, the other of the same rich-tinted stone; and here was at once recognised the very tomb of the three saints whose memory has been ever attached to this venerable church—Ambrose, Gervasius, and Protasius. On the resuming of the works the next day was found, below the pavement of the sanctuary, right of the same altar, a wide sepulchral recess, lined with precious marbles—Phrygian pavonazzetto, green, white, and other species—with cavity full of soil, in which lay embedded fragments of bone, besides a broken ampulla; and this discovery was soon followed by that of a similar burial-place left of the altar, containing bones, some teeth, fragments of gold thread, and also (alike embedded in soil) fourteen coins of emperors, Western and Eastern—of Theodosius, Zeno, Anastasius; one with the effigy of Flavius Victor, son of the tyrant Magnus Maximus; another with the monogram of Theodoric, surmounted by a cross, and on the obverse a helmed head, with the legend "*Invicta Roma*." Near this tomb was soon opened another cavity, containing, besides a broken glass ampulla, several marble fragments, which, pieced together, formed the shaft, part of the mouldings and base of a classic column, supposed to have been used for penal purposes at the martyrdom of the sons of Vitalis, and therefore laid in this recess for preservation. The Canon Biraghi concludes that the tomb right of the altar is that prepared by S. Am-

may still class among works of the fourteenth century, with the others in the same church illustrative of the Seven Sacraments.

brose for his brother martyrs, and that on the left the one ordered for himself; and the fact that some of the coins found in the latter are of a date subsequent to his time justifies the farther conclusion that this sepulchre was opened by the Archbishop Laurentius, about A.D. 494, who is known to have embellished this church, and may have made that deposit of the money of different reigns, and of Theodoric, his contemporary. That immense porphyry sarcophagus, to which were transferred the bones of the three saints, (though not in their totality, as the late discoveries have shown,) by the Archbishop Angilbertus, is assumed by the learned Canon to be the tomb of Valentinian II., hitherto sought for in vain within these walls, and which is mentioned by S. Ambrose in his epistle (53) to Theodosius, as "*porphyreticum labrum pulcherrimum*," speaking of the monument yet to be erected to that young emperor, recently cut off by assassination. In the great slab of porphyry laid above it are several of the perforations commonly made over tombs of illustrious saints, to allow of the lowering of veils or handkerchiefs, which the faithful thought to render sacred by the touch of such shrines,—one among those olden usages now totally passed away; and the massive stonework that encloses this deposit under the high altar is recognised by judges as of the tenth century,—an identification that seems to set aside the story, deemed improbable, that S. Bernard, Bishop of Parma, was allowed to contemplate the relics of S. Ambrose exposed with great precaution by night, for his special benefit, in 1130.<sup>1</sup>

Another interesting result of the works is the uncovering, by removal of stucco or plaster, of ancient frescoes, that may have entirely clothed this church's walls and pilasters, through the wretched taste of pseudo-restorers condemned to concealment,—their subjects from hagiography as well as from Scripture: a Virgin and Child, referred by Messrs. Crowe and Cavalcaselle to either the eleventh or twelfth century; and (most interesting among all yet found) the Funeral of S. Satyrus, the figures of S. Ambrose and S. Marcellina introduced as performing the last duty to their brother's remains,—a picture probably of the fifteenth century,—in that chapel of S. Satiro formerly known as S. Victor in *cœlum aureum*, which the author of the "*Monumenta*" shows to be the actual basilica of Fausta, incorporated with the church built by S. Ambrose, preserved through all renovations, and therefore one of the most ancient extant specimens of Christian architecture. The valuable mosaics on the walls here are referred by some critics to the sixth century, and represent, on the vault, S. Victor, holding in one hand a cross, in the other a singular monogram, comprising all the letters in the Greek name of our LORD, (engraved in "*Martigny's Dictionnaire*;"') at the sides, the figures of SS. Ambrose, Maternus, Felix, Nabor, and the sons of Vitalis—the second-named being the bishop who interred the Moorish martyrs,

<sup>1</sup> In the "*Ambrosianæ Basilicæ Monumenta*," by the Abbate Paricelli, it is assumed that the Bishop of Parma may have had that private view of the tomb alone, not of its contents, and been admitted through a subterranean way that opened at the church's outside, long since walled up. Extremely opposite, and perhaps objectionable, is the actual practice, at Milan, of exhibiting the skeleton of S. Carlo Borromeo, in gorgeous pontifical vestments, for a prescribed fee!

Felix and Nabor, at Milan. And it is satisfactory to see, among other restorations, a carefully executed cleansing and replacing of this mosaic series.

Under an archway near the choir have been also brought to light some remains of diaper and arabesque, amidst whose details is seen the symbolic fish, several times introduced. That such polychromatic adornment of church interiors was, for several ages, almost universal, cannot be questioned. An edict of Charlemagne actually enforces it as of obligation; and its practice, till at least the end of the tenth century, is supposed to have been invariable, though after that period left in desuetude till a revival in the fourteenth: not, indeed, that we need conclude for its total abandonment within the interval. S. Gregory of Tours mentions a basilica at Paris (sixth century) with a double-storied portico round three sides of its atrium, the walls of which were entirely covered with figures of saints, and other sacred subjects. The maintenance of this decorative system at Rome till about the end of the eleventh century seems established beyond doubt by the evidence before us in the now subterranean S. Clemente; as its revival in that city is also attested by the frescoes, referred by good judges to the end of the fourteenth or beginning of the next century, that clothe the walls behind the high altar, in a part of the ancient building long left to oblivion, at S. Sisto, the church with a convent once inhabited by S. Dominic, on the Appian Way, where this discovery is due to the zeal of the prior of S. Clemente, the same estimable Father Mullooly, to whose convent the now deserted S. Sisto belongs, and whose merits in the successful researches at the former church are well known.

The restoration in its full developement of that pictorial decoration on sacred walls in Italy was contemporaneous with the genuine revival of art, and is exemplified best at Assisi, at S. Croce in Florence, at the Arena chapel of Padua, and in the small chapel entirely surrounded by the beautiful frescoes of Fra Angelico in the Vatican. Those responsible for the works undertaken at S. Ambrogio have so far conformed to that norma for church adornment, as to order fresco paintings to occupy all the spandrils of archways along the nave; and with similar intent is the introduction of the colossal fresco-series, illustrating the lives of SS. Peter and Paul, along the attics of the Ostian basilica.

We cannot turn away from the study of Christian antiquities at Milan without considering what may be styled a monument, and that among the most venerable in character and claim, that Ambrosian Liturgy, now confined to this sole archdiocese, but once, as Durandus reports, in use, whose extensiveness surpassed even that of the Roman, and till so late as the sixteenth century retained at the altars of Bologna and Capua. Nor is it one of the least benefits secured to this illustrious Church by the great and good San Carlo, to have maintained, as he did, the place and practice of this primitive ritual against the aggressive attempt of the Papacy, which in his day aimed at its suppression. Both that saint and his nephew, the Cardinal Federigo Borromeo, published the Milanese missal, with declaration of their resolve to preserve the Ambrosian rite incorrupt. Referred



by some writers to the Apostle Barnabas and to the bishop S. Mirocletus,—to S. Ambrose himself only in respect to the numerous additions of antiphons, hymns, and arrangement of psalms for chanting, due to him, as well as the system of vocal music he introduced, from Oriental example,—it is generally allowed to be, in its main composition, of higher antiquity than the great saint whose name it bears: perhaps to much extent modified and re-ordered after this see had been restored from the depression suffered under the Longobards. The Archbishop Theodore, A.D. 725, has had the credit of effecting much in the liturgic sphere; but this Muratori disputes to his memory. The oldest extant MS. code of this liturgy dates A.D. 1123, written by a librarian of the cathedral named Beroaldo. The codes of the fifteenth century preserve some curious formulas, records of ideas now gone out of mind, and embodying traditions now rejected by the juster sense of the Italian Church: as the mass for S. Veronica, with prayers and antiphons implying the admitted legend of her miraculously-impressed handkerchief, (the Volto Santo at S. Peter's;) and in the "Præfatio" and another mass the following bold expression of speculative imaginings as to punishment in the invisible world—"O quam gloriosus est dies iste in quo Judas una hora diei refrigerium expectat accipere!" The entire rite, at least in all its leading details, is given in the "Antichità" by the Cistercian fathers; and from the learned comments with which they have furnished their edition I translate the remarkable avowal, in reference to the Elevation of the Eucharist, that "if we desire to ascend to more remote ages, so far from finding that they (the sacred species) were exposed by being lifted up, to the adoration of those present, we find that they were, on the contrary, completely concealed from their view"—this being in the sequel to the report of a singular usage, locally adopted in the fifteenth century, which required the celebrant to *kiss* both the Host and chalice before elevating them! Among peculiarities still retained is the "Confractorium," an anthem sung at high mass whilst the priest breaks the consecrated species; the pronouncing of the words of consecration *aloud*; the *covering* of the head, obviously of Oriental origin, in mark of reverence, as even in the procession of Corpus Domini, when the mitre is worn by the archbishop and others entitled to assume it. But the most interesting usage that retains in life a well-known primitive and once universal observance, is the offering of the sacramental elements by a company of aged men and women, the Scuola di S. Ambrogio, consisting of ten of both sexes, certain of whom appear at every high mass, in grave costume of monastic fashion, and slowly pass up to the altar, (the females remaining without the chancel,) bearing in silver and glass vessels the bread and wine for sacred use.

When I witnessed this ceremonial in the glorious Duomo, it impressed me as a touching and deeply significant accessory to magnificent worship, forming a link that unites the ancient with the modern Church, not well laid aside by the more extended practice of our time, and also of avail to neutralize that character of ritual exclusiveness, often objected to in the Latin Catholic celebrations as the cause of absolute severance between the officiating clergy and the people.

Guide-books and custodi point out, at S. Ambrogio, some panels of cypress-wood set into the bronze portals, and said to be a relic of the door from which that saint repulsed Theodosius after the massacre at Thessalonica; but historic criticism must reject this claim, seeing that no material and *personal* opposition to that emperor's entrance into the former cathedral church is borne out by authorities: (see the full narrative in Theodoret, l. v. c. 18.) The very curious and various symbolism introduced among details of this basilica's exterior, round those portals and on the pier-capitals of the atrium, where both human and animal figures, the centaur and the syren, appear in the mystic circle, seem the result, with enlarged and more fantastic application, of the study of that clearer symbolism found in Roman Catacombs, still frequented for devotion, though becoming gradually deserted, in the ninth century. Allegranza, "*Sacri Monumenti di Milano*," has entered fully into such aspects of the Christian antiquities at this centre.<sup>1</sup>

Among these sculptured symbols on the portals and in the atrium, we notice a relief of S. Ambrose with a crozier in his hand that terminates in a serpent's head; which singular object suggests analogy with a relic indeed unique, and that attracts much notice in this church, a bronze serpent placed on the summit of a column near the marble pulpit, once superstitiously regarded as the very image, or at least made of the material of the image lifted up by Moses in the wilderness, under which idea it was actually presented to an archbishop, Arnulph, in 1001, at Constantinople, whither that prelate had been sent on embassy by Otho III. The antiquarian notion that it is no other than the serpent of Æsculapius, preserved from the ornaments of a temple to that god, over whose ruins this basilica was built, is now exploded; and strongest of all associations that attach to it is the proof of lingering Paganism, existent in ignorant minds even till the sixteenth century, when mothers were in the habit of invoking this idol, (for such it had become to the Milanese populace,) to cure their children of the disease of worms, an abuse finally suppressed by San Carlo, the "acts" of one of whose diocesan visitations refer to it: "*Est quædam superstitio ibi mulierum pro infantibus morbo verminum laborantibus.*" The serpent associated with the Cross, as emblematic of the triumph of Christianity over Paganism had indeed an authorized place among sacred pomps, borne together with the banner, in the van of processions, as Allegranza tells us that in his time it used so to be displayed before the processional cross of the clergy at Vicenza; and the cross itself used of old to be emblemized by a serpent, for sanction of which practice may be cited the words of S. Ambrose: "*Imago enim crucis æreus serpens est.*" (*De Spiritu Sancti*. l. iii. c. 9.)

On the external walls of Milan is to be seen a curious and almost barbaric monument of the twelfth century in a low relief, (date probably 1167,) of the return of the citizens after their exile to re-people and restore their capital, led by a monk designated by name as "*Frater Jacopus*," (who had been instrumental in bringing about the

<sup>1</sup> For details of the discovery of tombs and relics at S. Ambrogio, see De Rossi, *Buletino di Archeologia Christiana*, January and March, 1864.



League,) with a cross-headed banner in his hands, the group approaching the gate of a fortification, over which is inscribed *Mediolanum*; among accessorial figures, a person in magisterial robes surmounting a strange monster with grinning face and bat's wings, intended, according to popular belief, for the hated Frederick Barbarossa, also one with the name "Anselmus;" the subject being explained by other lines that assume the decree of fate in the historic act represented: "*Fata vetant ultra procedere, stabimus ergo.*"<sup>1</sup> The cities of Cremona, Brescia, and Bergamo, with their names in Latin, also appear as turreted gateways in this sculpture, which affords convincing proof how utterly fallen was one art, while another, the architectural, was still so nobly represented as in the rebuilt Ambrosian basilica.

Historians have preserved an anecdote of the generous piety of Milanese matrons who brought all their jewels in offering towards the cost of rebuilding the church of "Our Lady," shortly after such restoration had been resolved on by the Archbishop Galdinus, whence we must infer that whether intentionally or otherwise, that church also had been ruined in the devastations ordered by the German Emperor. Several other sacred edifices are enumerated by the Cistercian writers as still extant and materially unaltered, after surviving for six centuries the shock of that tremendous disaster; as in their time were also (and probably still are) the massive remnants of the ancient walls, those of the Roman Milan, that certainly stood invulnerable against the assailants, and left many portions strewn over the modern city though long withdrawn from public view amidst the courts and cellars of private houses.

Those churches for which is claimed such high antiquity, have been in part altered since the publication of the *Antichità Lombardiche*. S. Celso, built by S. Ambrose over the tomb of that martyr, restored 1651, now exists but in a remnant, still retaining its choir and doorway, with capitals and symbolic reliefs, said to be of the tenth century. San Sepolcro is no longer possessed of its older architecture in any portion save the towers, of the eleventh century. S. Nazaro Maggiore, founded by S. Ambrose, and dedicated to the Twelve Apostles, about 382, was burnt down in 1075, was afterwards rebuilt on a larger scale, and again enlarged by San Carlo, being now chiefly interesting for its majestic vestibule formed by the sepulchral chapel of the Trivulzi, with a fine series of monuments to that family, dating from the fifteenth and sixteenth centuries. S. Giorgio in Palazzo, founded by the Archbishop S. Natalis, A.D. 750, has been twice modernized, inside and outside, within the present century. S. Satiro, founded by Auspertus on the site of his own house, A.D. 869, was rebuilt about 1480, and

<sup>1</sup> The Porta Romana, adorned with this curious sculpture, was taken down about 1812; but the relief then reserved to be set into the walls near, and on the removal of this marble was found along its thickness the inscription, "*Girardus di Castegnianega fecit hoc opus,*" besides the names of two other persons, *superstites*, (superintendents or directors,) of the work; a discovery that refutes the conclusion as to Anselmus, the figure named, being the real artist. That patriotic monk, Jacopus, belonged to the Order of Crucifers, suppressed by Alexander VII., and out of respect and gratitude for his memory was kept up for ages the custom of sending to that community at Milan once a year a basket of savoury and delicate viands, as a present from the citizens.

now retains of its more ancient structure only a chapel off the transept, with columns of unequal shafts and different capitals. S. Simpliciano was founded, in plan a Latin cross, by S. Ambrose, to contain the tomb of the saint whose name it bears, and also those of three others, martyrs, who were believed to have given celestial aid to the Milanese forces in the battle of Legnano, memorable for the glorious victory of the Lombardic League over Barbarossa, (May 29, 1176,) at which the beatified spirits appeared visibly in form of three doves, flying from the altar of that primitive chapel, and perching on the flag-staff of the sacred *carroccio* amidst the combatants. The later church, a fine Gothic building, modernized in 1582, but within recent years restored, in the true sense, by reproduction of its original style. S. Vittore al Corpo, rebuilt by the Olivetan monks, who in 1507 succeeded the Benedictines in the adjoining cloisters, represents with modern architecture, on the plan of a Greek cross, the primitive Basilica Portiana, or "extramurana," one of the two original cathedrals, the same from which Theodosius was, though not personally repulsed, excluded by order of S. Ambrose, and that which the saint nobly asserted for his see and his catholic flock when the attempt was made by the Arians, supported by the Empress Justina, to seize it for their sectarian uses. (See the account in his own words, Epistle XIV.) S. Ambrogio was long allowed the honours of a cathedral and officiated on occasions by the Metropolitan Chapter, though such rank was not formally conceded to it.

The Codice Diplomatico S. Ambrosiano is a valuable compilation, by Fumagalli, of original acts illustrating the story of the basilica and monastery of S. Ambrose. Among its contents is one that throws light on the republican principle of Milanese government in the ninth century; a diploma from the Emperor Charles "the Fat," A.D. 880, taking their cloisters and their property under his protection (*mundburdum*), and empowering the monks to enclose within their premises a road that passed between their tenement and the circuit of the civic walls recently enlarged by Auspertus, and that in consideration of the exposure and dangers, so long as the solitary way should be left between the monastic and fortifying structures; the Emperor herein but sanctioning what had already been granted on the prayer of the abbot, and by the co-operative authorities of the archbishop, the Count Alberic, (governor or lord of the city,) the clergy and the people.<sup>1</sup>

C. J. H.

<sup>1</sup> The general adoption of the date *Anno Domini* in Milanese codes is said to have coincided with the period between the coronations of Otho III., first at Aix-la-Chapelle, (984,) and afterwards in Italy; for as this city claimed the proud privilege of ignoring the German Emperors till they had received the crown south of the Alps, the change of style was then preferred in lieu of the ancient one by the years of the Emperor. The above cited diploma of Charles bears the *Anno Domini*, the Indiction, and Kalends.

## MODERN ROMAN CATHOLIC MINSTERS.

GOthic architecture has pretty well made good its position in the bosom of the Roman Catholic community of England, just as it has naturalized itself with Methodists, Independents, and Freethinkers, from its undeniable artistic merit. But the Gothic church of the actual Roman Catholic is not the building of which Welby Pugin dreamed, for which he lived, and wore himself out and died. Pugin's minster—embodied, we believe, most completely in its theory, though very inadequately in its material presentment, at Nottingham—was no doubt Roman Catholic at bottom, but Mediæval English, beginning and ending with that definition, in all its accidents. Of the church of S. Barnabas at Nottingham we spoke openly more years since than we care to recall. This at the time rather annoyed Pugin—a circumstance to which, now that he has been for fourteen years *ἐν μακαρίταις*, we still cannot look back without regret. But intrinsically we did our duty; for at that time of general twilight knowledge Pugin's embodiments of great ideas, cramped in the accomplishment by deficient opportunities and scanty money, were embraced by ardent disciples as if they were the very ideas themselves, precipitated into perfect shape. In Pugin's minster the roodscreen and loft, crowned with the rood and the attendant figures, was the central point of the church. The high altar, as in the middle ages, was the altar of the choir, but withal the stalls for the clerks were provided with a due remembrance of the old obligation of saying the offices in church. In none of them that we remember was the tabernacle or monstrance made very prominent. The chapels were not only numerous, but carefully enclosed, and secluded from the general *coup-d'œil*. Except against the western face of the roodscreen, Pugin never would have thought of an unprotected altar. All this was startling innovation to the people of those times, and such daringly-proclaimed Anglo-Mediævalism brought down upon Pugin two classes of opponents within his own communion: the old, steady-going Roman Catholics, (such as Bishop Baines,) who had long lived on in the enjoyment of a quiet, gentlemanly Italian-made-easy system; and the party of Ultramontane progress, whose favourite doctrines and cherished practices found but little sympathetic response in the grand and grave, but exclusive appointments of a mediæval minster. Time gradually and silently disposed of the first of these classes. The second has carried the day in the assertion of its doctrinal system, but it has accepted and modified the architecture of the antagonistic manifestation. Gothic is in fashion, and yet the mystery of the screened and deep choir is eschewed, the roodloft with its imagery is scouted, chapels are brought into view, and the altar arrangements give excessive prominence to the rite of benediction.

We were forcibly struck with the change which has come over Roman ecclesiology in a recent visit to the church at Leeds, which its possessors affectedly term *S. Marie's*. Its position is, to an Anglican, painfully commanding, crowning a high and steep hill, which domi-

nates the whole town; while the church itself and its attendant buildings form a very conspicuous group. The church is of two dates, the nave having been constructed in days when Pugin was still alive to teach correct details, and showing how faint an echo of those teachings then reached Leeds. Yet it is long, high, and broad, and in its way impressive, with its tall, banded columns and unsculptured capitals, and the then novelty of gabled aisles. It is just the nave which is capable—its own shortcomings notwithstanding—with the addition of a good choir, to make up a telling church. This choir, with transepts and flanking chapels, was at a very recent date constructed by Mr. Edward Pugin; and it was at its opening that Archbishop Manning made a somewhat noticeable speech. The architect was clearly desirous, having large spaces to deal with, to produce something more grand than a simple parish church,—a minster, in short. We are indeed not quite certain if the building is not intended to be the “pro-cathedral” of the Roman Catholic diocese of Beverley. But he had also to consider modern Roman rites, and the result has been an interior of much merit and impressiveness, while thoroughly modern in its feeling. How much of the transepts and lantern is absolutely new, how much modified from the older building, we could not quite decipher; nor is it material. Two chapels project from the eastern face of either transept, as in a Cistercian church. The choir proper is well raised on a lofty but somewhat rapid flight of steps, not of the entire width of the nave. On either side a narrow platform, flanking the ascent, affords the needful room for the stalls. The choir is divided into two arch bays by a circular pillar of marble on a stilted base, with a capital of a rather early French character; the whole composition, while very graceful, rather presenting the aspect of a piece of solid constructional screenwork, than of a structural feature.

We must not here forget to note that both choir and sanctuary are groined. The sanctuary consists of a five-sided apse, and is raised upon a further flight of steps. Its prominent feature is the altar, on which we must dwell at a little length; for we find in it the illustration of that new phase of Roman ecclesiology to which we began by calling attention. Of course the altar itself (herein Pugin, perhaps under pressure, was untrue to mediæval precedent) is not a structure that he made to be vested, but a highly-wrought mass of stone sculpture, the mensa itself assuming the form of a projecting ledge. The central portion of this ledge is occupied by a lofty and massive tabernacle, standing upon the altar itself, and imparting to the mensa the appearance of being no more than the bracket which upholds it. Altar-crucifix, in the old meaning of this word, there is none; but on the top of this tabernacle stands a small crucifix, with figure of ivory—clearly meant to be removed when the exposition takes place. But this is not all: behind the altar and the tabernacle, and overshadowing both, is a loftier mass of spiry tabernacle work of stone, with an architectural staircase and gangway of stone to reach it from behind the altar, devoted to the exposition on grand occasions, with a concave metal contrivance to concentrate the light upon the pyx. Without doubt the whole composition has architectural merit; and in all that we say we do not imply one word of depreciatory criticism on

Mr. Edward Pugin. To every man it is not given, as it was to his father, to be a reformer and a controller of men in the garb of a working architect. Mr. Edward Pugin finds a certain cultus established, and he ably does his duty to that cultus in his performance. But what is that cultus? It is of course not the worship of the Primitive Church: is it any more that of the middle ages? During that period of the Church's history the altar existed for the mass, and its furniture of crucifix and candles was provided to do honour to the sacrifice. No doubt the shrine or shrines of the patron and other saints had assumed an important architectural value in relation to the high altar; and it is clear that they, to a certain extent, gave the type of the Benediction tabernacle. Still the mensa itself of the altar, with its supermensa, always existed in independence of them; while the cultus with which they were connected, however excessive, had hardly displaced the mass as the *ordinary* centre of devotion. Now a new thing has grown up, and "Benediction," the rite in which the Real Presence is divorced from the Eucharistic Sacrifice, and a mysterious, salutary influence is attributed to the exposition of the Hostia, has, with other Roman novelties, taken root and grown to a vigorous head in the Churches of the West.

This altar at Leeds is the altar, well designed and sumptuously carried out, of the worship in which Benediction has assumed a foremost place. We do not here dilate upon the fact, while we leave it on record as an incident of ceremonial developement which must be appreciated by the student who desires to form a just estimate of the condition of universal religion. At the same time we do not think that it is inopportune to record our conviction that any writer of the future who may undertake to direct English priests to a sublimated apprehension of the Prayer Book and who may profess to have discerned Benediction among the rites which it allows and recommends will have travelled egregiously beyond the mark. On the other hand until or unless the English Church takes up Benediction it will be untrue to accuse her of holding the Roman view of Transubstantiation, of which that rite is the logical sequel.

This church of S. Marie, Leeds, offers a noteworthy comparison to the ritual arrangements of the two famous Anglican churches in the same town. S. Saviour's, built more than twenty years ago by an inferior architect under strong Puginic influence, manifests in its long, but still unstalled chancel, and its overheavy screen, a mediævalism not yet corrected by years of ripening experience. S. Peter's, on the other hand, with its open and well raised sanctuary, might have contained the altar of S. Marie's, had it been a Roman church, as S. Marie's might have held that of S. Peter's had it been Anglican. The Anglicanism of S. Peter's is in its fittings, and principally in the spacious chorus cantorum planted on its floor for the thronging volunteer choir. So the Romanism of S. Marie's is found in its fittings and in the side chapels, which are not, however, a very conspicuous portion of the fabric. Intrinsically, however, it is,—as S. Barnabas', Nottingham, is not,—a congregational church and for a popular worship; for that class of worship which Pugin with his reverence for traditional solemnity spent his life protesting against.

The moral we draw from all is a very simple one, and that is that in non-congregational churches, Anglican or Roman, such as S. Barnabas', Nottingham, S. Saviour's, Leeds, and congregational churches, Anglican or Roman, such as S. Marie's or S. Peter's, Leeds, we find something wanting, and that something seems to be supplied in the church which we have gradually worked out as Anglican and ecclesiological, striving as it does to keep the union of reverence and yet of popularity.

We have left ourselves but little room to describe another modern Roman minster of much smaller size, but considerable architectural merit, the one recently built by Mr. Goldie, at York, in the street leading from the new bridge to the Minster. Its low but well proportioned tower with its pyramidal capping forms a conspicuous object in many views of the city. The west front is composed of a large double doorway with sculptured tympanum, while a sort of apsidal chapel projects rather awkwardly westward from the tower which stands against the north side. The western window is a rose with plate-tracery set square. Inside there is a considerable effect of grandeur, from the breadth of the building, the waggon roof, and the boldness of the modified Early French, which is the style adopted. The pillars are stout, circular, and strongly annulated; and the polygonal apse lighted only by a quasi-clerestory boldly displays the unpierced sides which will, we conclude, one day be painted. All the windows have painted glass. Here, as at Leeds, the altar rises into a tabernacle arranged for Benediction, but the composition is simpler, as the Benediction tabernacle and the altar one are identical. Mr. Goldie has taken care to provide a fair number of stalls of much architectural merit. Altogether, this building rather reminded us, though on a much smaller scale and with a less grand interior, of S. Peter's, Vauxhall.

---

### S. PETER'S, MONKWEARMOUTH.

THE Architectural and Archæological Society of Durham and Northumberland held a meeting at this church on the 31st of July last, when they were met by the churchwardens, who intimated their intention of having the rough cast plaister cleaned off the outside of the ancient work, and their desire that a committee of the society should be appointed to advise with them as to the conservation of any objects of interest that might be discovered during the investigations. It was therefore arranged that certain members should form a committee, who met at the church on the 21st of September, when every facility was afforded for their investigations by the churchwardens, who were present and manifested the most active interest in the proceedings.

The church of Monkwearmouth consists at present of a vast oblong body, or nave, a chancel (formerly monastic,) a western tower of limited dimensions, a north porch of some interest, and a vestry, once a chantry chapel. Though terribly mutilated and destroyed, it is, notwithstand-



ing its being a mere shell and wreck of its former self, a place of surpassing interest.

The church was built originally by S. Benedict Biscop, soon after 674, when he founded the monastery; and the west end of the nave, and lower part of the tower, exhibit the strongest evidences of having formed part of his work. The tower would seem to have been raised to its present height previously to 867, when the monastery was burnt by the Danes. From that time it remained in ruins till 1075, when it was cleared from the growth of trees and brushwood, and a new roof having been placed upon the walls, it was again fitted for the performance of divine offices.

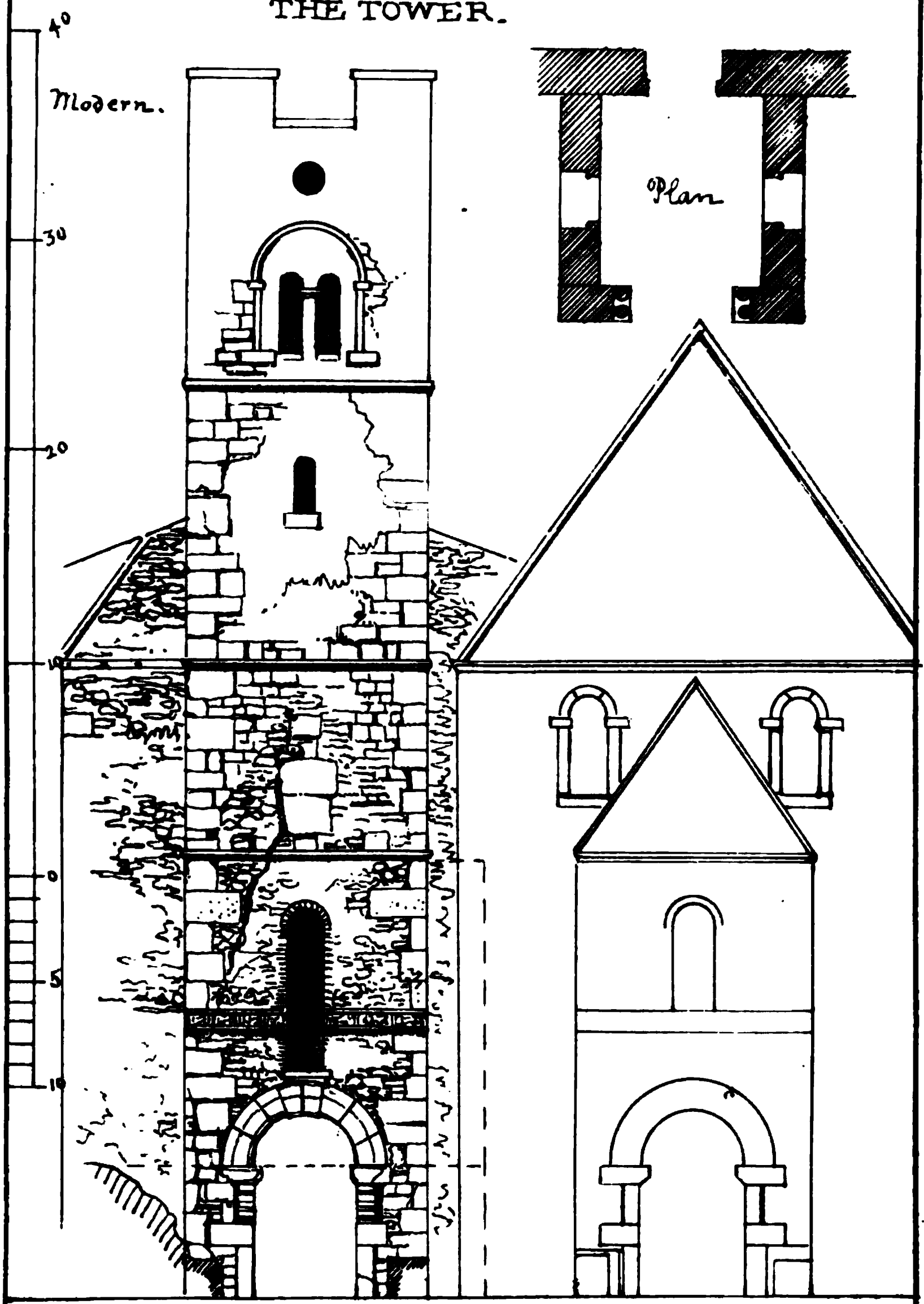
The remaining portion of one of the chancel-arch responds, which has a Norman section, indicates an extension of the ancient basilica eastwards during that period. Subsequently, but at what precise time or to what exact extent we cannot at present distinctly say, a further enlargement took place towards the north. The semicircular respond of an arcade of which the capital is concealed alone remains in position. It has at first sight somewhat of an Early English look, and, if of that date, would probably indicate the addition of an aisle of the dimensions then usual. But as the dimensions of the existing aisle are those of a lateral nave and the external wall is evidently of a later date—about 1315—and as it would appear unlikely that a double developement would be made in the same direction and in so short a time, we have good reason to think that both wall and arcade were cotemporaneous. The chantry chapel and east window of the chancel, now for the most part destroyed, have every appearance of having been built at the same time as the aisle. The side windows of the chancel (of two lights and filled with flowing and net tracery) were inserted in 1347, at a cost of £6. Others of less ornate but similar character have also been inserted in the south wall of the nave, the parochial church. Not much further alteration took place till early in the present century, when the northern arcade was taken down and its materials used to raise up the western gable to the level of an enormous low-pitched roof with a flat under ceiling which was then thrown over the whole area. The hideous galleries were erected about the same time, one of them actually encumbering the chancel, and accommodating those who occupy it with seats facing west and over the altar!

On commencing their investigations (which have been principally confined hitherto to the Saxon work) the committee observed first, that the tower was separate from the west end of the church, and further examinations exhibited the difference in character between the lower and upper parts of the tower, showing the former to have been originally a gabled porch of two stories in height, and that the nave had two western windows above the porch roof, and a horizontal string across the spring of the gable, giving the composition roughly indicated at A in the plate. Then the tower, as above stated, was raised to the form shown at B, with only three walls (the two side ones blocking up the nave windows,) till it got above the level of the nave roof, whence the eastern wall was carried up resting on the nave gable. The lower stage is covered by a barrel vault, its axis running east and west, and



# S: PETER'S CHURCH MONKWEARMOUTH THE TOWER.

I



Elevation as at present.

Elevation A

See description

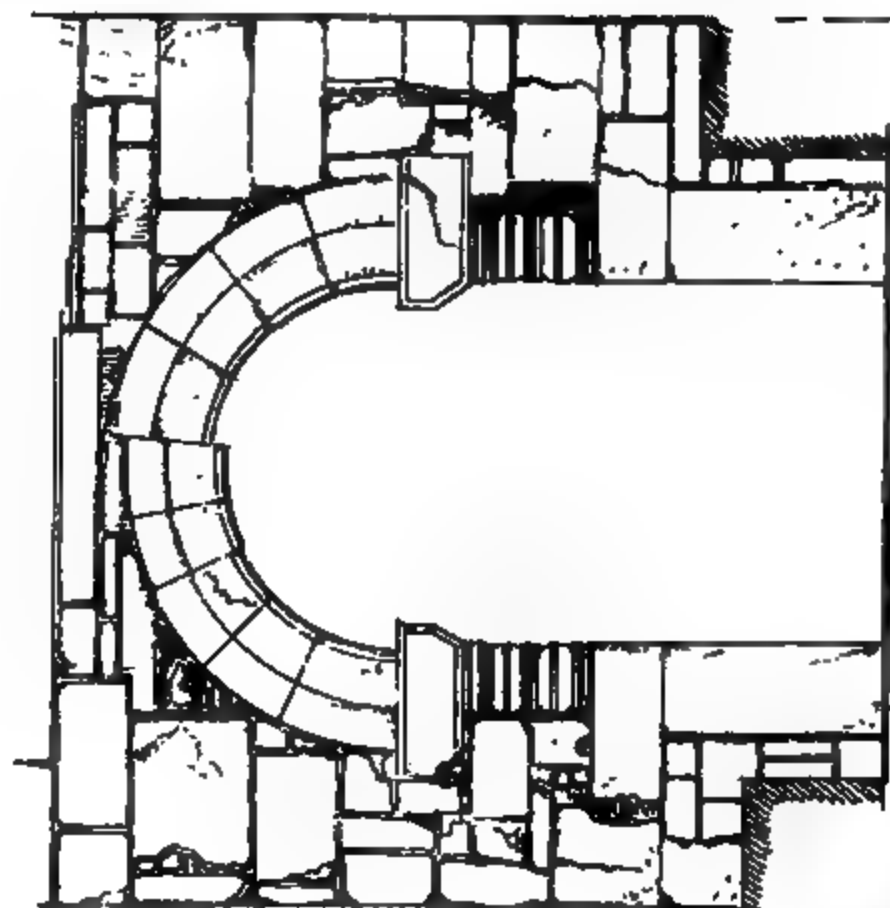
R



# S. PETER'S CHURCH. MONKWEAR.MOUTH.

## DETAILS OF LOWER PORTION OF TOWER.

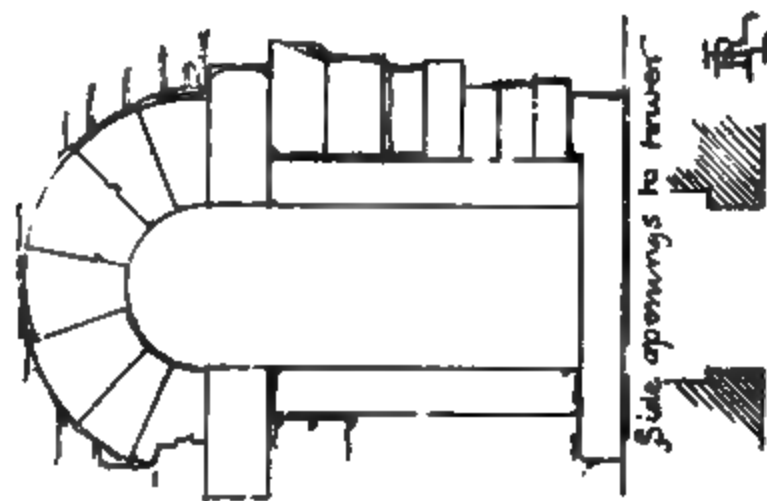
SCALE 4 FEET IN



West Archway.



Section.



Side openings to tower.



has doorways into it from the north and south, which are checked as if for doors opening from the tower.

The western entrance was walled up, and the earth on the outside raised so high as to half conceal the arch. It was resolved to open it out completely, and to excavate the earth from the exterior; and this having been done, work of the highest interest was disclosed. The entrance itself is about 6 ft. 4½ in. to the springing, and 4 ft. 8½ in. wide in the clear. The arch is semicircular, springing from massive chamfered abaci 10½ in. in thickness, which are supported by baluster shafts with most delicate mouldings, and evidently turned in a lathe. These shafts stand on a basement or plinth 3 ft. 9 in. in height, of two stones, the upper 10½ ft. deep, and the soffit faces of these stones are ornamented with strange beak-headed serpents, whose beaks intersect, their bodies forming beads at the angles of the plinth, and then twining upwards in a very interesting and remarkable manner. The arch stones of the doorway are worked so as to have a bead on the angles and a second sunk face, as shown in the plate. The angles of the abacus have similarly been ornamented with a bead, now mostly decayed. The masonry around the door is characteristic, the quoin stones being of large superficial dimensions, but set on their edges, while the walling is of comparatively small rubble stones.

The side doorways have monolithic jambs six inches wide on the face, which are notched into a continuous sill, and support massive imposts from which the arch springs with very bold voussoirs. The doorway and windows in the original western wall of the nave present similar construction.

About six and a half feet above the springing of the doorway a stringcourse about eight inches deep crosses the tower, which is sculptured in low relief of animals nearly effaced, and separated from each other by a delicate cable moulding, that also runs at the top and bottom of the string.

A similar cable moulding forms the internal angle of the window that has in modern times been cut down through this string, the exterior being at the same time entirely modernized. Above the next string are three large circular stones that have probably been sculptured on their faces, though now they are quite plain, and there appears to have been some further sculpture on the large stones immediately above, the remnant of a head being clearly visible in the upper part;—but this work may very probably be an insertion.

The illustration may serve to give a general idea of the character of the work thus described, which as explained by the historical evidence of Bede and the monk Symeon is of peculiar value. Numerous turned shafts of similar character were found during the recent works at Jarrow, others at Dover, and two were found at Monkwearmouth some time ago, which are now in the chapter library at Durham. Half of another one has just been extracted from the modern building-up of the gable at Monkwearmouth. But it was not till this doorway was opened out that the precise method in which these shafts were used was ascertained, and it is interesting to note that Benedict is stated to have brought masons from Gaul to build him a church “more Ro-

manorum." The upper part of the tower precisely resembles the towers at Bywell, Ovingham, and Billingham, and there is record of the consecration of bishops in each of these churches in the seventh and eighth centuries. Monkwearmouth was ruined by the Danes, with many of the Northumbrian monasteries in 867, and the buildings were not re-inhabited till about 1075, about which time the tower of Jarrow was built, which though very early in character, and generally resembling in its ground-plan the tower at Monkwearmouth, is yet decidedly Norman in detail and feeling, so that in all probability the upper parts of these towers were erected at a period antecedent to 867. Further investigations inside the Monkwearmouth tower led to the discovery of a large square troughlike coffin closely packed with human remains, evidently put there at a later period, when they were covered with two stones, one of which on being turned up was found to be a gravestone with a cross carved on it in bold relief, and the following inscription in very beautiful Saxon letters :

HIC	INSE
PVL	CRO
REQV	IESCIT
COR	PORE
HERE	BERI
CHT	PRB

This stone, though probably dating from the eighth century, is as fresh as when it was cut ; the scrolls at the top and the lower end having undergone active mutilation. It appears to have had a thin coat of plaister or gesso, and probably was originally placed upright against the wall and coloured with vermilion, of which traces are still visible. The baluster shafts and other parts of the ancient work preserve traces of similar covering.

Very serious crushing has occurred to the early work of the lower part of the tower in consequence of the great additional weight of the later portion, but it is probable that this took place at an early period, and that the stability of the tower is not immediately endangered.

The churchwardens have, however, in compliance with the suggestion of the committee, consulted an architect who will carefully advise with them as to the best measures for the conservation of so interesting a monument.

Any general restoration of the church, whether desirable or not, is not at present contemplated, as no funds are at present available for the purpose.

R. J. JOHNSON.

P.S. Since the above description was in type, further investigations have led to the opening of the interior of the nave windows, which are found to have baluster shafts of similar character but more delicate design, placed below the internal monolithic jambs, and on the same level as the sloping sills, of which some portions covered with the original plaistering still remain. Some foundation walls have also been laid bare, probably the remains of the north-eastern angle of the old basilica, though at present this can be only conjecture.



## LINCOLN AND EXETER RESTORATIONS.

**BEFORE** quitting entirely the subject of Lincoln Cathedral we put on record what we have seen of the flaying and patching up to the present time, and before doing so we express our satisfaction that the Dean and Chapter have left one little corner, i.e. the south side of the south portal, unrestored, as a specimen of the condition of what they have destroyed. This piece was the only part of the three portals that was hopelessly decayed, and so it is left as a witness (we presume) against those who objected to meddling with the greater part, which was scarcely decayed at all, as was most notably the case with the corresponding member of the north portal. But this could only deceive those who had not seen the general state of these beautiful doors before they suffered from Mr. Buckler's and the mason's gentle method. The havoc is now completed; great care has been taken to disguise the repairs, and as a matter of Wardour Street making up the specimen is a fair example. The mere uninstructed looker on will be as delighted as many a cathedral dignitary often is with the sham carvings and antiquities to be purchased in that interesting market for imitations. The whole, excepting the choice morsel which they have been afraid to touch, is as fresh as a new pin. We do not find fault with the preservation of this decayed fragment except so far as it may tend to mislead the public who had not seen the minster previous to its maltreatment.

Of the south portal we can form the best idea, because a record in the shape of a photograph was preserved,—this may possibly partly account for the bit being kept, for our correspondent said that “if the same treatment were pursued here as in the centre doorway the whole of the two sides would have to be renewed;” and this in fact would have literally been the case if anything had been done to the south jamb. There is a serious amount of repair to the whole of this doorway. In one beak-head, by the way, the original does not appear to have been ever copied. It is distressing to compare the wonderful freshness of some of the old detail, especially in the inner bowtell moulding and its headed bands, with its present scrubbed condition; all the rounded edges show most unpleasant vestiges of the flat tool which took off their surface; but this is more conspicuous on the zigzag work of the north door, so much so as to be plainly visible on a photograph. In this portal the capitals on the south side have not been so entirely scratched and recut as was done in somewhat similar work in the central arch; they were, however, sadly damaged by the scraping, and the beautiful abacus member robbed of nearly all its character; it is in fact a mere wreck. We remember perfectly well remarking the delicate marking of the very sharp chisel to which the extraordinary finish of the work was due, which looked something like the mark of our comb though much brighter. The same sort of marking may be seen in some of the Early English work also. These were visible on a great part of the abacus. We need not say that any such marks of genuine-

ness will now be looked for in vain. You can imagine what the work was, but cannot see an inch in its original state. This we can affirm from personal observation. We were quite certain what must have been the consequence if the same means were persisted in as was threatened. The damage is now done, and so there is an end of the matter. We only revert to the subject because a visit to the minster has given us one more opportunity of reviewing our former judgment.

We now wish to draw attention to a subject which has long troubled most of those who have noticed the progress of the fashion for restoration in these days. Advocating as we have always done the restoration of all ancient buildings which really require it, we cannot shut our eyes to the fact that in a large proportion of cases the work is set about in a terribly onesided manner. A very large number of those who have originated or supported projects of restoration have not done so from any appreciation of the value of the buildings and their contents as examples, and as ancient monuments with a history of their own as important in its way as any other use they may serve. This point of view which is really of primary importance, if the restoration is to be anything else than a delusive euphemism, has been hidden entirely from the eyes of most. The movement has been far too much a simply religious one. The object, a very good one in itself, has been to give a certain religious and ritualistic character to all of our churches. If this advantage was gained, in numberless cases those concerned did not care, many did not even know, at what price the improvement was effected. Nothing probably has suffered so much from not treating this most important matter on a broader and more sensible basis as the memorials of the dead. It would probably fill a large volume if all the tombs absolutely done away with altogether were entered. It is always wrong to meddle with these memorials even where they are entirely devoid of all artistic value or are even positively unsightly. It is impossible to overstate their possible value. Interests of the greatest moment often hang to them, but the restorers have not only shamefully and stupidly neglected their duty in such cases as these : they have behaved not a whit more wisely in monuments of the highest interest and value as antiquities and works of art. It is not to one description of destroyers alone that they have been subjected. The earliest and the later examples have been removed or have disappeared altogether because they interfered with the style of building or especially the rage for uniform neatness. It is lamentable to remember the number of ancient incised stones which have been sacrificed for Minton's tiles ; many, however, and those among the finest and most interesting of our tombs have been spoiled by "good intentions." The tombs of founders and benefactors have been especially unfortunate in this way, as have also the few of very great celebrities whose resting places have been objects of more than usual interest. Sometimes sums of money have been left for the purpose of keeping such memorials in order, and the result has too often been that they have been ruined by over-restoration. It is always a foolish mistake to meddle with these things at all, except so far as keeping them in repair is concerned. The moment they are tampered with their

value as records is gone. It is not like restoring a church so as to make it fit for the service of God. In all cases of tombs of the best times and of the most important description there is abundance of sculpture, usually the best the period could give, and a few fragments of this in its pristine condition are far more valuable and interesting than any modern copy of the whole. As a matter of art the destruction of imperfect sculpture which must of necessity accompany the thorough restoration of any chantry or tomb which has suffered much is always lamentable. And even as a mere matter of interest the same holds good. The real interest to all sensible people in Shakspeare's house or tomb is that it is Shakspeare's tomb or house—not that it is as near a fac-simile of it as workmen (not real, specially educated sculptors, be it remembered) of the present day can execute. The fragment of William de Valence's tomb in Westminster is worth any number of the best possible imitations that Mr. Elkington could turn out. It would only be injured by being touched. There it is as far as it goes, the veritable thing it professes to be. It is a work, in fact, of such a date as fine as possible, and it is the real tomb of an illustrious man. If architects or the public wish to know how it looked when perfect a good restored model would be the best method of showing it, and an architectural museum or such a place as the Crystal Palace the best place for its exhibition. Restoration that causes the destruction of any ancient feature is only justifiable as a lamentable necessity. In the case of tombs no such necessity exists. If the thing is done at all, it is little less than wanton mischief, totally inexcusable in these days, and yet unless strenuous efforts are made to prevent it by those of the profession and the Press, who know better, there are signs of a perfect mania for renovating tombs, arising in several parts of the country. At present the worst recent instance is at Exeter cathedral. Some time back we mentioned with disapprobation the ridiculous treatment of the Courtnay tombs. Few of our readers may be aware of the extent of folly that has been committed in this matter. The ancient tomb of Hugh Courtnay, the near relation by marriage of Edward I., has been removed from its original site, so that it no longer covers the remains of the great ones it commemorates. The whole of the lower part of the tomb has been renewed,—whether the original was followed in any single detail there is no way of telling, for there is not an inch of the old work left. The effigies are placed upon a slab of stone or marble painted black. They have been tooled all over, and the missing parts patched on partly in stone and partly in plaister. As an ancient and almost royal monument the whole interest is gone. From an art point of view, the thing is abominable: the drawing is hideous. We have not seen anything worse. The angels supporting the head and the face and neck of the lady are simply frightful. And yet doubtless a considerable sum of money was spent with the intention no doubt of bringing honour (!) to the present representatives of an ancient and illustrious house.

But this vandalism is not all. The Exeter authorities are bidding fair to outrival those at Lincoln. Protests have already been made in various places against the so-called restoration of the consecration

crosses in places where they either had been or, as was supposed, ought to have been if they were not. But it is in the tombs that they are doing, or allowing the most harm to be done. And this is the more annoying as Exeter Cathedral possesses some very beautiful specimens of this description of sculpture. In Purbeck marble there is a singularly perfect series beginning with the rude effigy of Bishop Bartholomew, 1184, in which the hardness of the material appears to have almost beaten the artist; then comes the far more advanced and really excellent portrait of Simon of Apulia, 1223, and lastly as a culminating point as a work of art, we have the charming monument of Bishop Marshall, 1206, than which few finer specimens of early thirteenth century sculpture exist in England. There is also a magnificent specimen of alabaster sculpture, that of Bishop Stafford on the north side of the Lady Chapel, and an equally beautiful example, the tomb of Bishop Bronescomb in a corresponding position on the south side. This is especially valuable for its polychromatic decoration which is of a far higher order than we generally see, and is in excellent condition. A touch upon either of these would be absolute sacrilege: their loss or damage would be irreparable. It will be grievous indeed if the beauty of these two sculptures should tempt any injudicious attempt at restoration of them. We pen these lines in trembling because of the fashion which has begun in the cathedral, and no doubt is very profitable to the local masons and others employed on such works.

There was a fine Elizabethan monument of the Carew family, in memory of Sir Gawain Carew and his nephew, 1589. This has been entirely retooled and chiselled out and repainted in the coarsest possible way; of what material it is composed, it is now impossible to judge. Such tombs usually had a great deal of alabaster and marble about them, and so in fact have some almost similar ones in the cathedral though they are of a rather later date. But this is painted all over in a sort of stone colour, with various other colours introduced, and picked out with oil gilding in a style that few of us would like to see in decorations for our drawing-rooms. The worst part is that the inscriptions and armorial bearings are repainted and touched up, and so for all the monument can tell they may have been entirely altered; as records, without attestation, we cannot for a moment believe that any court of law would receive them. The effigies are coloured in such a style as positively to make one laugh. When will people learn to understand that the painting of sculpture is one of the very hardest problems which we have to solve, and that unless it is as good as the sculpture itself, it is a deterioration from the sculpture rather than an advantage to it, like a lovely song set to a vile tune? Oil gilding is *always* objectionable in fine work near the eye; if gold is used at all as a decoration for fine art under these conditions, it must be put on thick, and not with an oil medium. We believe that this will really be more durable as well as altogether better in effect; for though water gilding suffers more from damp and wear, yet the oil gilding retains the dust and is more affected by atmospheric influences.

But to return to Exeter. The last example, and the worst, because the object on which the experiment has been tried is of most importance, is the restoration of the Oldham Chapel. This was in excep-

tionally good condition, if we except trifling damages purposely inflicted either at the Reformation or by the Puritans. There were marks of colour throughout, so that the whole was really a valuable precedent.

This tomb has now dutifully and munificently, possibly also with some expectation of reflecting honour and glory upon the restorers themselves, been restored, as it is called, by the authorities of Corpus Christi College, Oxford, because Bishop Oldham was connected with Bishop Fox in the foundation of the college. As such work is sure to be done by local provincial tradesmen, so has this been treated. First, all vestiges of old colour were removed; the stonework, except the sculpture, which with exception of the effigy which was carefully cleaned, was tooled over, so that it looks like new work. It is affirmed that the effigy was not re-tooled, a fact which it is hard to believe, for if so, the features are extraordinarily ill executed for an effigy of the date. The chantry and its contents having been thus prepared, they are proceeding now to gawd it up in the crudest of all positive colours put on as any mere novice might do; there is not the slightest taste or feeling exhibited throughout, the poor bishop looks something like a very smart and highly coloured Guy Fawkes, not excepting his mask. We should like to know what possible good can have been expected from this reckless ruin of ancient precedents? Is the poor bishop honoured by his bedaubing? Let the head of the house go and judge for himself. The very difficult problem of colouring architecture is thrown back farther than ever by such stuff as this, and what is worse still, the very examples which we might hope would at last guide some real artists to master the difficulties are hopelessly obliterated by the dauber's brush or mason's implements. If ancient colour is to be restored or repaired, it should be in the same way that we restore ancient paintings: the colours should be exactly matched, none of the old be covered over, and only the defective parts filled in, the same vehicle being used as was done for the original work. But in the case of sculpture and tombs even this had far better be omitted:—to leave them alone is the wisest plan.

P.S.—Since writing the above, we have seen a curious exemplification of what we have said about the ignorance of many of those who have to do with restorations. The *Union Review* stands forward as the champion of Mr. Buckler and his slender volume: "for its part, it does not see a fault in any part of it, from the beginning to the end, except perhaps, that it is a little too long."

If the writer of the critique has seen the minster since its spoiling; his endorsement of Mr. Buckler's assertion, that the ancient surface of the building has suffered no detriment whatever, only shows how unfit many persons, however well-intentioned, may be to be entrusted with the custody of our ancient buildings. It is rather whimsical to hear this writer lauding, as expressed with "sound taste," Mr. Buckler's onslaught upon all modern church furniture and metal-work in old buildings, including, as it evidently meant to do, such things as the reredos of Ely and the Hereford screen, &c., and confessedly the new work at Westminster. He seems scarcely to see

the drift of the book he criticizes, nor to have troubled himself much with what has been written on the subject. He entirely ignores Mr. Scott's letter, which we published in our last. "Mr. Scott obtruded his advice on the Dean and Chapter in 1859, and Mr. Buckler has given a pungent commentary on the quaint remarks, and a well-defined contrast between Mr. Scott's theory and practice of restoration." We did not expect that any one could have thus designated Mr. Buckler's unprovoked attack upon Mr. Scott, especially after the correction which has been given to almost every statement in it. We have to remind this writer, who takes all that Mr. Buckler says for gospel, that the critics do not believe in any of the discoveries which he says he has made, and that they neither "complain of" nor care for any "censure" pronounced by him, believing, as they do, that he has shown himself, notwithstanding his violent self-laudation at the expense of all his contemporaries and predecessors, utterly unqualified for the task of restoring Lincoln. But adverse writers have been very perverse indeed; they ought "to have rejoiced to find" (from Mr. Buckler's book, we suppose) "that they had been mistaken;" but alas! though "*unable to answer*, they have not the courage to retract." But unbiassed judgment will certainly decide in favour of Mr. Buckler, for the strength of evidence is in his favour; or in other words, the testimony of Mr. Buckler and Mr. Gordon Hills, who enjoyed the advantage of Mr. Buckler's great experience for half an hour or so, is stronger than that of Mr. Scott, Mr. Street, Mr. Godwin, the Institute of British Architects, Sir Charles Anderson, J. C. J., and others, all speaking from careful personal observation. As to the blame of not being able to see so self-evident a proposition, there may be some doubt of the culpability of the leader of the opposition, (Mr. Scott,) but not so that which attaches to the "*unprovoked* and persistent nature of the attacks" (i.e. of many others quite unconnected with him, some of whom he scarcely knew, and most of whom did not know anything about his private communications to the Dean and Chapter,) "for which he is answerable! It would seem that the advocates of scum and soot are unwilling to be convinced." And then we are told, in language worthy of the Lincoln architect himself, "that many architects, no doubt, are willing to eat dirt in the most grovelling manner for the patronage of an ecclesiological clique, of some influence and great determination." All, however, are not so base; but those who refuse to obey the clique and its organs, (whoever and whatever they may be,) have to suffer the penalty of "having to receive attacks of bitterness and *malignity*, clever, scarifying, and continuous, whenever the writers of the clique see fit to make them." And so poor Mr. Buckler is the innocent victim of malice and envy; though, as a matter of fact, it was not till long after most of the correspondence upon the subject took place that his connection with the minster was known in London.

Such language as this only shows that the writer—who, by the way, seems to have caught Mr. Buckler's style of writing, *à la* Mrs. Malaprop, when he says, at the bottom of page 675, in criticizing our last Report: The unfair comparison, &c., "in the recent Report of the Eccle-



siological Society, and which would of itself suffice to show how *ill-performed* are the *authors of calumny* ;” and a little lower down, when he laments that the buttresses at Worcester have been obliterated—is as ignorant as Mr. Buckler himself of the nature of what is called “scum,” or of the true value of art, or as careless of it as the mason. The ridiculous absurdity of the suggestion that any of the prominent writers upon the spoiling of Lincoln acted from a grovelling cringing to any party or clique, for hope of patronage, can surely need no refutation at our hands.

---

## THE PARIS EXHIBITION AND THE ARCHITECTURAL MUSEUM.

THE following extracts from the President's opening address to the Royal Institute of British Architects, on Nov. 5th, 1866, will interest our readers :—

“ I have now to call your attention to the prospects of British architecture, and of the cognate arts at the coming French Exhibition. You need not that I should repeat to you the history of that Joint Committee of this and other Architectural Societies which has, I believe, in some form or other, come before almost every meeting during the past Session. You know that, after many incidents, mainly traceable to the tenacity with which the French authorities, who are, of course, supreme, have, true to their national character, clung to their own system for regulating the details of other countries, our Committee has been recognised by the British Commissioners as the body on which it relies for accomplishing the Gallery of British Architectural Drawings in the Fine Arts Department (Group I.,) and also (though with a less degree of official recognition) as organisers of a Court of Manufactured Productions referable to Architecture and the Cognate Arts to be comprised in Group III. Our Committee was disappointed at finding that we could only have allotted to us a space of 1000 square feet in this third group. However, the Ecclesiological Society obtained 700 more, and by the terms upon which the Joint Committee was constituted, this allotment was handed over to the common stock, while the authorities at South Kensington promised to forward our views by placing the two allotments so close together as to enable us to mould them into one Court. More recently, however, we have learnt that in return for this facility the joint space has to be reduced to 1428 square feet. Remonstrance would be needless ; and so we are exerting ourselves to make the best of what we have got.

“ But out of these arrangements has grown a project, of which I am grateful to say that we owe the suggestion to Mr. Cole, which promises to be alike useful and full of interest. The tale of designs which we shall be able to exhibit at Paris will be comparatively small, while the number we should desire to send will be proportionately very numerous. In face of this difficulty the South Kensington authorities have undertaken to arrange for us a preliminary exhibition in London, commencing at the beginning of December, in the spacious range of galleries at South Kensington, which were during last summer, and will again next season, be occupied by the National Portrait Exhibition. The space is vast and the time convenient, and so we anticipate the opportunity of bringing together a mass of contemporaneous architecture such as has never before been put in the power of the English public to study.

Those who hope to appear at Paris are invited to conform themselves to certain necessary and pressing regulations of size, but the Committee desire it to be known that they do not regard this exhibition as a mere tasting trial for Paris, but as one possessing a national character and scope of its own, and which therefore need be only limited by the space at their disposal. It will, it is expected, contain many designs tendered for Paris, and it will also embrace designs sent to be viewed in London. . . . .

"It will not be out of place, in reference to the co-operation of professional and amateur lovers of architecture, if I dwell a little upon the relations which have existed hitherto, and upon those which I should be glad to see established, between this Institute and the Architectural Museum, or else some organisation fulfilling the duties of that Museum. The Architectural Museum, as I am sure you will all bear me out in saying, grew out of a real and acknowledged want. It was founded in 1851, to meet a necessity which was even then palpable and increasing, and which has in the few intervening years become even more urgent, owing to the growth of national wealth and of artistic literature, both of them combining in a remarkable manifestation of architectural luxury. Sculpture was then beginning to revindicate its rightful prerogatives as the first handmaid to architecture, and the need was pressing for a trained school of architectural carvers of a higher grade than masons' men, but still unencumbered with the usual apparatus which has grown up round the professed sculptor. Primarily no doubt, in the purview of the founders of the institution, the demand was for a staff of carvers of Gothic stonework; but still, above all, of carvers who should show some perception of expression, and of anatomy, when called upon to place a figure upon a building, irrespective of the figure being draped in toga or whimple, or left to the light simplicity of nature. The necessity of an improved school of wood carvers was, of course, equally apparent, and came alike within the scope of the undertaking. Two things were requisite really to set up such an institution in working completeness—a good collection of examples, and systematic teaching. Of these the collection was the one which it was easier to provide; for its rudiments existed, partly in the specimens possessed by private hands, and partly in the facility with which the casts of desirable examples could be obtained. Systematic teaching, on the other hand, involved the organisation of a staff of masters, while the class to be instructed was not one which it was very easy to bring to school. Accordingly, the new institution came into existence as the Architectural Museum, and not the Architectural Academy, with a great many casts, and a picturesque cock-loft wherein to store them. At the same time, as much teaching as could be drawn from the unsystematic friendliness of volunteer and often amateur lecturers was superadded; and prizes to art-workmen were set on foot. Out of all these elements the complete intended Academy of Architectural Art might have grown up, if only sufficient funds had been forthcoming. But the financial shoe never sat quite easily upon the young Museum, and after a short though spirited period of independent existence, it succumbed to an arrangement, which it would have been Quixotic, under all the circumstances, to have flouted, but which from the first has proved a source of numberless complications. You need not be told, that this was the morganatic alliance which the Architectural Museum contracted with the South Kensington Museum, whereby, in return for house-room and certain privileges, personal and financial, the private made loan of its property to the public institution. Of this connection with the South Kensington Museum I have no desire (as an officer myself of the Architectural Museum) to speak in any other than grateful terms. There have been from time to time rubs, but we have met with a great deal of kindness and much material assistance. Still the alliance was one which carried within itself the seeds of failure, except upon one condition, in which indeed I never could see any antecedent or theoretic incongruity, but which from first to last, through

many accidents of negotiation, passed into every conceivable phase of practical impossibility. It seemed to us that—as the South Kensington Museum was expanding into a wide miscellaneous national collection of objects, both of scientific study and of art demonstration in its widest signification, divisible into many branches, and respectively capable of being independently administered—the Government (which assumed the direct control of the whole institution) might relax its bureaucratic grasp of one of those branches, and leave it to be administered, under due inspection, within the walls of the new Museum, by a private corporation. In the Council of the Architectural Museum a body of men existed, willing and able to become the curators and directors of a national collection of architectural art, while towards making up that collection both the South Kensington and the Architectural Museums were stakeholders of valuable materials. From the very first, however, my Lords of the Committee of Council turned a deaf ear to any such suggestion. They were anxious, as they told us, for an Architectural Museum, as an important component part of the great collection, whose name is borrowed from the suburb in which it has been placed, but the whole administration of that great and varied collection was to be, like the French Republic, one, indivisible, and bureaucratic. They were ready to house the Architectural Museum casts and to decorate those casts with a distinctive label of ownership, but in return we were to surrender them on loan. Of this condition of things, difficulty was of course, with the most friendly intentions upon either side, the inevitable result. The vital powers of the institution—its capacity of growth—were smitten with paralysis; for how could it even procure fresh specimens, when on the one side we could not be sure whether those would be well received by our hosts; and on the other, whether those hosts might not themselves be intending to take the same casts, to the saving of our own private purse? The result, to make a short story, was that while our individual casts continued, for many years, to do good duty as models for study at South Kensington, they did so not as a valuable and distinct constituent contributed by private enterprise, but as scattered fragments of the general amalgamation of noticeable objects. The hearts of its real proprietors were chilled towards the collection in itself, while with a genuine anxiety to do justice to their favourite study, and to those whose contributions they were inviting, they virtually resolved the Museum, while still retaining its now somewhat incongruous appellation, into a committee for providing popular lectures at South Kensington on architectural subjects, and for stimulating the zeal of art-workmen by annual prizes. The lectures, many of them by persons of considerable eminence, were very miscellaneous in subject and treatment, and the audience comprised members of most diverse social classes. Accordingly they did much unsystematic good, in cultivating art-feeling, alike among the easy and the working members of the community. The prizes also which ranged over every description of art-workmanship, have, upon the whole, decidedly tended to raise the workman standard, and to consolidate personal intercourse between employer and employed, though more than once the particular result of the year's competition has been a disappointment.

“Such has been the so-named Architectural Museum, in the days of its intimate connection with South Kensington. That connection is now to be severed, as far as the collection goes, and the Society has for itself secured an advantageous site whereon to build its own abode, close to Westminster Abbey. The lectures and prize-giving may or may not be still continued at South Kensington, supposing the body to maintain its independent constitution; but for all practical purposes, I believe that the Architectural Museum might advantageously abdicate a separate existence, if only some more powerful institution could be found willing to undertake the various duties which it has hitherto discharged. It is, I suppose, no secret in this Institute that a conference, necessarily informal, was held during the late Session, between

members of our Council and representatives of the Museum, to consider whether the Institute could not so far expand its organisation as to cover the ground from which the Museum might then gracefully retire. This conference did not meet with the intention of coming to any definite resolution; and it therefore deliberated with freedom, and broke up, I believe I may say, with the general idea that there was nothing impossible about the project—provided only that due care were taken not to hamper either the general funds, or the chartered functions, of the Institute by new and voluntary responsibilities. It would be clearly to our own credit and dignity, and to the advantage of architecture, if we were the possessors of a Museum of Architectural specimens, whether under this roof or in other convenient premises. All that would be needed, would be some moderate distinct income from subscription or endowment, sufficient to make it reasonably probable that no calls would be made upon our statutable revenue. We should, I am sure, be all of us glad to be the managers of some series of lectures of a more popular character, and appealing to a more miscellaneous audience than our formal course of annual papers, provided only those lectures did not starve or hamper the papers; and I think we should none of us refuse the trouble of adjudicating prizes for those art-workmen on whose proficiency we are so dependent for the satisfactory effect of our works, if only the donors of those rewards put it in our power to distribute them according to regulations made in concert with our Council. Why then not fairly see whether the time has not come for a popular development in these three directions? Each would have to rely for the sinews of war upon its own separate account; of which the lecture and the prize accounts, at all events, need not be very large, and that for the collection might, to a considerable extent, be self-supplying, through a system of moderate fees. Each might be worked by a separate committee, on which a certain number of our Honorary Fellows and Honorary Members might be invited to act, so as to give that portion of our body some share of administrative work, without trenching on the provision of our Charter which leaves the government of the Institute itself in the hands of its professional members. When I add that among the governing body of the Architectural Museum are found many of those whom we most honour and respect in this room, I have said enough to show how easily the change might be made. The Architectural Museum would, I believe, gladly and without any haggling hand over its collection to the Institute, happy to terminate its separate existence by so useful and so honourable a *euthanasia*."

---

## CHURCH BELLS.

We extract the following from the *Builder* :—

"The deep and rich tones of the magnificent bells that call the people to church in Belgium, France, and Germany, are truly welcome to the ear: to say nothing of the melodious cylinder chimes, or of the pleasing effect produced by an occasional performance on the *carillons à clavier*. Very delightful, too, is the music that issues from many an old church tower in our own 'ringing island.' Englishmen love it well, and have often cause to exclaim,

'How sweet the tuneful bells' responsive peal!'

But the 'ting-tangs' and single bells at too many of our modern churches,

especially in this metropolis, give out noises so inappropriate and offensive, that they ought never to be used, except as alarm-bells in case of fire. I complain not that here and there a church has only one or two bells, for costly peals are not desirable at comparatively small district churches—though every large tower ought to possess one—but I censure the quality of the bells. And having devoted much time and attention to the subject, I do not hesitate to say that the wretched things in question are a disgrace to the sacred edifices to which they severally belong.

“Let no one suppose, however, that the art of bell-founding has ever been lost in Great Britain, or that I wish to depreciate the ability of any living founder. At the present moment there are well-known foundries at work, from which many good bells have been sent out from time to time, including peals that deserve honourable mention. And certain it is that we shall never want model-bells, so long as the glorious peal—of ten—exists at the church of S. Mary-le-Bow, Cheapside; or the equally fine one—of twelve—can be found in the tower of S. Peter Mancroft, Norwich. If, therefore, people will only agree to pay fair prices, they may, I trust, still obtain fine-toned bells in England, as well as fine-toned organs. Moreover, the evils of which I have complained can be easily remedied.

“A word on the use and abuse of Church bells, concerning which I fought earnestly, and not altogether in vain, some years ago. Now, most persons know that our bells are used for various public and social purposes. To quote from an old inscription, they ‘praise God, call the people, grace festivals, and mourn the dead.’ They rejoice with the joyful, and grieve with the sorrowful. The loudest and most joyous portion of bell music is produced by *ringing in peal*. And here I would observe that ‘scientific change-ringing,’ as now practised by our ‘College Youths,’ and other societies, is ‘as fine an exercise for the body, as it is a serviceable one for the mind.’ It is, therefore, well calculated to unite men of various grades in society, who may join in it as heartily as in the manly game of cricket, or certain other of the scientific exercises practised in this country.

“But the chief use of church bells is, or ought to be, to call the congregation to the house of prayer. For this purpose they should be *chimed*, and with precision; not by machinery, nor by any apparatus or contrivance other than the ordinary gear, but in the legitimate way, by hand. Soft and melodious music,

‘Clear and sonorous as the gale comes on,’

is thus elicited from a fine peal of bells. In such a case, well may it be said that ‘no music can be more soothing or affect the feelings so strongly, by old associations, as the sounds from the old church tower.’

“Notwithstanding all that has been said and sung, however, in praise of our ‘cheerful Sabbath bells,’ it is to be feared that, among the thousands of peals in the United Kingdom, very few indeed are now chimed as they ought to be. In some towers I know that peals of five, six, and eight bells are uniformly chimed in an excellent manner; but in numerous others there is neither ringing nor chiming, properly so called, but a *wild jangling* is kept up, producing an offensive ‘*clatter and clang*.’

“In conclusion, then, permit me to add the following statement:—Any person, being able and willing, can learn to chime in the legitimate way, by hand, in a very few days. I therefore maintain that, wherever a church tower containing a peal exists, no reasonable excuse can possibly be made for not chiming the bells for Divine Service on Sundays, in the manner indicated,—that is, ‘decently and in order,’ so that the effect produced may satisfy the musical ear.

“THOMAS WALESBY.

“*Golden Square.*”

## SOME REMARKS ON THE ANTIQUITIES OF THE ISLAND OF LEWIS.

DEAR MR. EDITOR,—A residence of several weeks, during this summer, in the island of Lewis gave me an opportunity of visiting the greater portion of that comparatively unknown portion of her Majesty's dominions. It has struck me that some few remarks on its architectural and ecclesiological antiquities might not be uninteresting to your readers. I shall not pretend to give a complete description, but merely indicate one or two points of interest, in the hope that some more learned member of our society may be tempted to explore, and report more scientifically upon them.

I must premise that Lewis is the name given to the northern portion of the largest and most northern of the outer Hebrides, the southern portion being called Harris. It is between forty and fifty miles in length, and at the broadest part thirty in breadth. Triangular in shape, its base lies among the lofty mountains which form the march or border of Harris, while its apex is to the northward, where it terminates in the wild and precipitous headland, known as the Butt of Lewis.

The whole of this territory belongs to Sir James Matheson, Bart., to whose great kindness and hospitality I was indebted for opportunities of visiting the remoter parts of the island,—a kindness and hospitality to which all who have visited Lewis will concur with me in bearing testimony. His energetic efforts to improve the condition of the people of Lewis are too well known to require notice from me.

The antiquities of the island may be classed generally under three heads. 1. The Druidical circles, and cairns. 2. The Danish forts or raths. 3. The small chapels and religious cells of mediæval date. Of buildings of a later date, i.e., subsequent to the Reformation—here, as elsewhere in Scotland—there is not one which deserves even a passing notice, except of course Sir James Matheson's modern castle, which looks down imposingly upon Stornoway, the humble little capital of the Hebrides. I will say only a few words on the two first of the antiquities to which I have referred, before I pass on to the last, the most interesting to an ecclesiologist.

1. The Druidical circles and cairns. Tumuli, and monumental cairns, as well as huge monoliths, are found in many parts of the island, often in the most secluded places, and on the shores of the wild lochs, which, like the Norwegian fiords, run far up into the land along most parts of the coast. But the most remarkable remains of this early date are at Callernish, at the head of Loch Roag, on the western coast, about sixteen miles from Stornoway. A good, but bleak and desolate road across the seemingly interminable moorlands leads to within a few hundred yards of this interesting spot. The remains are perhaps the most perfect of their kind in Great Britain. There are forty-eight stones, varying in height from four to sixteen feet, arranged in a cruciform shape, on a lofty eminence, so that they can be seen from a great distance standing out like giants against the sky.



At the intersection of the limbs of the cross is a circle, consisting of thirteen stones, with a central monolith sixteen feet high. I do not attempt to infer anything from this quasi *cruciform* arrangement as to the Christian origin of this collection of stones; nor will I enter into the vexed question of the nature of Druidical worship. I have applied the name *Druidical* to these stones in its popular sense of *præ-historic*, and would merely assert my own conviction, that the race who reared them connected them in some way with the worship of the sun. That they are of *very great antiquity* is testified by the accretion of moss around them, in which they were found embedded some years ago. Some of the stones were laid bare to nearly half their present height by the present proprietor of the island; and scientific men in consequence have made some very startling assertions as to the number of ages which must have elapsed since they were first impacted in the causewayed base, which was then brought to light. Within a mile of this temple, if we may so style it, are two other smaller clusters of stones; one of these is composed of two circles, arranged one within the other. The stones are many of them ten feet high. All three groups are so placed as to be commanded, the one by the other, and seem without doubt to be in connection with each other.

2. The Danish dunes, or forts. These curious buildings are almost as mysterious in their origin as the stone circles. They are scattered over the island, and though few of them are at all perfect, yet numerous indications of them are found in lonely parts, e.g., on islands, in lakes, and rocky hill sides. I have called them Danish in the loose popular sense in which that epithet is sometimes applied to all the northern nations, who at that early period preyed upon our islands. The Norwegians, it is well known, for centuries held sway over the Hebridean people: at least they nominally possessed the villages on the coast, and periodically pillaged the natives. Whether these circular towers were built *by* them, or to act as defences *against* them; whether they were merely shelter-places for cattle, or refuges for men, I will not attempt to decide. That they were not beacon-towers seems evident from their position, which seldom commands any very extensive range of country.

The most remarkable of these towers is the Dune of Carloway, some miles beyond the stones of Callernish, on the western coast. It must have been more than thirty feet high, circular, and constructed of unhewn stones. There is a double wall, and between these walls a spiral passage ascending and descending, commanding a view at intervals of the interior, which appears to have been open to the sky. It is very broad at the base, gradually tapering towards the summit. The appearance of this building is singularly solemn and weird-like, standing as it does on a precipitous hill-side, over-topped by other hills, and looking down upon a dark lake, which lies below it in a deep hollow of the mountains. No sound but the cries of the sea birds coming up from the stormy Atlantic, which, at a very short distance from this spot, beats furiously against the rocky indented coast, strikes upon the ear.

3. But I must pass on to the later buildings—the ruins of small

chapels which dot the western and northern coast of Lewis. These are very perplexing buildings. Little can be determined as to their date by their architecture. Many of them may be three, six, or ten centuries old; while again, it is sometimes hard to say that they have not been built and abandoned within the last century. Two roofless side-walls connecting an east and west gable, with a few shapeless apertures for windows and a door, are the characteristics of most of these edifices. The mortar is as hard as concrete, and appears to have been to a great extent composed of shells.

The greatest number of these chapels is found along the north-western coast from the Butt of Lewis down to the village of Barvas. Some few are on the eastern coast of the island. In the centre they disappear altogether, and become less frequent the farther south you travel. Their sites are still regarded with a kind of veneration even by the unsentimental natives, and where burial grounds are attached, the most rigid Presbyterians will travel miles to lay the bodies of their friends within the consecrated ground, with scarcely any religious service indeed, and beneath the most carelessly-cut sods, amidst which a luxuriant growth of nettles is considered no disfigurement, or disgrace, but with a feeling for the past which is worthy of a more æsthetic form of faith.

I will not attempt to fix the date of these chapels, but we may safely refer any ruin of a religious building in Scotland to Præ-Reformation times. I should myself ascribe some of them to the efforts of the good missionaries, who went forth from Iona and the other holy islands of the west. This would account for their being found on the sea coast almost exclusively. These good and brave men, to whom the sea was a familiar element, may be supposed to have landed from time to time on the barbarous shores of Lewis, built a chapel large enough for themselves, and the few natives whom they could gather round them, worked for a season among them, and then perhaps been forced away by the incursions of northern pirates, leaving their oratories in ruin. Some of the later chapels may have been founded in a similar manner by Monks from Colonsay and other religious houses. On an island in the beautiful inlet of the sea, called Loch Erisort, twelve miles to the south of Stornoway, is one of these early chapels, called *S. Columb's* chapel still. It is extremely rude, and certainly of great antiquity, but there is not a moulding which would fix its precise date. One of the best preserved, probably of a later date, is that at Europie, or Oreby, as it is called in the Guide Book, at the extreme north of Lewis, near the wild headlands of the Butt. It stands amidst an extensive range of plots of corn land, which the large fishing population of this district has brought into cultivation. Not a tree or shrub is to be seen for miles, and no fence or wall surrounds the precincts of the building. Its name in Gaelic is Team-pull Fo' Luith, which, as far as I could learn, means the church "under sleep," to be explained by the circumstance that demented people were formerly, and until very recent times, sent to sleep, or attempt to sleep inside its walls, and cases of recovery in consequence of these nocturnal visits are popularly believed to be well authenticated.

Through the kindness of Sir James Matheson, whose inspector of

works made a careful measurement of this ruin, I can give the exact dimensions. Inside it is 44 ft. 4 in. long by 17 ft. 8 in. broad; the height of the walls from the present level of the ground is 15 ft.; the foundations are 4 ft. below the present level. The walls are of broken rubble, of the native granitic rock; but the jambs of the windows and doors are of freestone, which I observed in no other ruin. These jambs were not as in modern buildings laid with an out-and-in band, but only came through half the thickness of the wall. The freestone is so decayed with the action of the weather as to be scarcely distinguishable. Towards the east end two small side-buildings with lean-to roofs are connected with the chapel. Their dimensions do not exceed 12 ft. by 6, and only one has an entrance from the interior: the other is entered from without, and has a slit of one foot wide communicating with the interior, and commanding the site of the altar. On striking the floor a peculiar hollow sound is observable, but the excavations which have been recently made have not disclosed any subterranean cavity.

I can but conclude this imperfect sketch of the antiquities of Lewis with the hope which I expressed at the commencement, that some more experienced member of our society will be tempted to devote some few summer weeks to their investigation. A more enjoyable trip could scarcely be sketched out for a summer's ramble. The fine steamers, known as the Hutchinson line, which navigate these waters, and carry you through the narrow passages which divide the mainland from the romantic scenery of Mull and Skye, offer every accommodation, and though the wide expanse of sea, called the Minch, which divides Sutherlandshire from Lewis, is not always calm as a mill pond, yet its terrors have been much exaggerated, and in fine summer weather the views of coast and mountain scenery are beyond description grand. In the island itself the tourist will find a most salubrious climate, fine scenery, excellent fishing, and great hospitality. As these are advantages to which even ecclesiologists are not indifferent, I have ventured to mention them, and now subscribe myself,

Yours very truly,

GEORGE R. MACKARNES.

P.S.—I should mention that sixty miles out to sea amidst the waves of the stormy Atlantic lies the little Island of Rona. It pastures a few sheep for one of the tenant-farmers in Lewis—but it has numerous ecclesiastical ruins of the rudest description—and the traditions, which still linger in the country respecting it seem to point to it as a kind of second Iona, a missionary establishment, from which went forth evangelizers of the islands. May we perhaps trace some of the chapels in Lewis to their work? To visit this lonely spot the tourist must trust to some kind yachtsman, who may have an ecclesiological turn, unless he be fortunate enough to fall in with a smack carrying sheep to this outlying pasture ground of a Highland farm.

---

## THE ARCHITECTURAL MUSEUM.

WE have great pleasure in calling attention to the following circular lately issued by the Council.

### "REMOVAL TO WESTMINSTER.

"At length the Council of the Architectural Museum has the satisfaction of being able to announce that it has secured a site, which it fully believes will be adequate for all its wants, and conveniently situated. It is a plot of ground within two minutes' walk of Westminster Abbey and the Palace of Westminster, and approached from Great Smith Street. This does not indeed pretend to be a fashionable neighbourhood, but the Council flatters itself that its retirement will be accepted as one of its merits, situated, as it is, in immediate proximity to a quarter of London extensively inhabited and used by Art-Workmen. The dimensions of the plot of ground are upwards of 5,000 superficial feet, and it is held on very liberal conditions.

"Money will however be required for the erection of a plain building, of which Mr. J. Clarke and Mr. Ewan Christian have kindly undertaken to act as Honorary Architects, and for this purpose (liberally aided though it will be by the Department of Science and Art in the removal and rearrangement of the collection,) the Council of the Architectural Museum would desire to raise a sum of £2,000. Various members of its body have voluntarily promised £10, and the Council feels that it is justified in asking for a like sum from others of its friends, (payable by two instalments, if preferred,) while at the same time subscriptions to any amount will be gladly received. Payments may be made to the Treasurer, G. G. Scott, Esq., R.A., 21, Spring Gardens, London, S.W.; to the Honorary Secretary, Joseph Clarke, Esq., F.S.A., 13, Stratford Place, London, W.; or to the 'Architectural Museum Building Fund Account,' at Messrs. Cocks, Biddulph and Co.'s Bank, 43, Charing Cross, London.

"A. J. B. BERESFORD HOPE, *President*.

"August, 1866."

---

## CHURCH RESTORATIONS.

*S. David's Cathedral.*—Some interesting events came before the restoration committee of this cathedral, which our readers will recollect is in Mr. Scott's hands. The aspect which the upper portion of this church has hitherto presented has been that of a very poor and late east window and clerestory, with a flat wooden ceiling to the nave, also late, but remarkable for its elaborate tracery and bold pendants. There were the usual three courses open,—of all being kept as it was, all being brought back to an earlier type, or of an eclectic treatment. Happily, the third expedient was adopted. On demolishing the old east window, which was in wretched disrepair, the jambs of its first erected predecessor were found walled up, in sufficient abundance to make its re-instatement a matter of perfect ease. The clerestory will follow next; while the very curious ceiling will be repaired and restored.

*S. —, Drayton Beauchamp, Buckinghamshire.*—This small church, comprising nave and aisles, a chancel quite as long as the nave, and a western tower, is being restored by Messrs. Slater and Carpenter. Nearly the whole outside of the church had been covered with a facing of stucco, and most of the external details disguised with cement. The chancel retained its ashlar, which was composed of alternate courses of white and brown stone, the latter an iron stone, the former from (it is thought) the Tottenhoe quarries. The tower was originally faced with flints and stone alternately in regular square chequer-work. The nave arcades are of thirteenth century date; but the walling and the clerestory are of late Third-Pointed style. Some remains of a curious original panelled stone reredos exist under the east window of the south aisle. Of this church Richard Hooker was for a short time vicar. The architects reface the whole exterior where required, and renew the decayed battlements. The north porch required to be entirely rebuilt. Inside galleries and pews are removed, and the area reseated with open benches copied from the few original ones that remain. On the south of the chancel is added an aisle, which will serve not only as a vestry and organ-chamber, but also to hold an overgrown monument to one of the Cheyne family, put up in the early part of last century, and a great encumbrance to the church. We consider this to be a very good and conservative restoration.

---

## NOTICES AND ANSWERS TO CORRESPONDENTS.

The design for the Monument to be placed over the grave of the Rev. JOHN MASON NHALE in East Grinstead churchyard has been made by Mr. Street. Subscriptions towards the cost of the Tomb are invited from members of the Ecclesiological Society. They may be paid to A. J. B. Beresford-Hope, Esq., M.P., Bedgebury Park, Cranbrook, or to the Rev. Benjamin Webb, 3, Chandos Street, Cavendish Square, London, W.

In our review of the restoration of *S. Mildred's, Tenterden, Kent*, (in our last number, p. 312,) we assigned that work, by mistake, to Mr. Gordon M. Hills, instead of to Mr. Ewan Christian. We learn also that the painted glass of the east and west windows of that church is by Messrs. Lavers and Barraud, and not by Mr. Hughes.

We are sorry to hear that the fine Third-Pointed chancel screen of Plymstock church, near Plymouth, is threatened with destruction in the course of a pending restoration.

We recently observed a developement of street architecture at Leeds which deserves notice. A large draper's shop, that of Messrs. Melling, has been rebuilt in a sort of modified brick Romanesque; and in place of the ordinary brass and glass front to the street, an arcade of three

arches has been constructed, affording a rather picturesque loggia, under which the passers by and customers may study the goods, without risk of a wetting. The details are commonplace enough, but the notion admits of successful treatment. As it is, the architect's invention failed him when he had completed the arcade; and instead of setting back the shop-front proper with an internal metal and glass façade, parallel to the loggia, he has made it in the form of a concave semicircle, the loggia itself forming the chord of the arc. Consequently the single arch with which the arcade is returned round the corner forms a mere shop window. Messrs. Baines' huge new printing office, five stories in height, which is being built close to the shop, is in a sort of adapted Gothic.

A correspondent suggests the following motto for an ecclesiastical procession in a crowded church: "Give ample room, and *verge* enough."

#### WHAT IS THE EARLIEST REFERENCE TO PEWS?

The Lecturer on English Literature at Owen's College, Manchester, writes:—"I can't say whether the passage in 'Piers Plowman's Vision' is the earliest notice of *pews* in our literature that has come in *my* way. It occurs at page 95 of the edition of 1813, and is as follows:—

'Among wyves and wodewes ich am ywoned sute  
Yparroked in *puwes*. The person hit knoweth.'

My interpretation of the passage is—

'Among wives and widows I am wont to sit  
Y-parked in *pews*. The parson knows it.'

'Yparroked' I suppose to come from the A. S. *parruc*, a croft, or small field 'twinned off,' as we say in Lancashire." [The "Vision of Piers Plowman" was written by Robert Langland, a secular priest, probably about the year 1362.]

[It is not to be inferred that the pew system existed at this time. The sexes being then separated, special seats for wives and widows, as a *class*, were set apart in many churches.—Ed. C. P.]—*From the "Church of the People," the organ of the National Association for Freedom of Worship.*

We gladly welcome Mr. C. J. Hemans' "History of Ancient Christianity and Sacred Art in Italy," (London, Williams and Norgate.) We hope to recur to this very important work of our valued correspondent.

We are sorry that, at p. 289 of our last number, we gave the impression that in our opinion Mr. Gordon M. Hills was acting in concert with anybody else in his defence of the scrapings of Lincoln cathedral, and in his suggestion that a considerable amount of the so-called ancient sculpture in the exterior doorways of that church is in reality of comparatively modern date.

We have been compelled to omit, for want of space, a paper entitled, *A Few Gleanings from Normandy.*



# INDEX.

All Saints', Monkland, 210.  
 Archæological Congress in London, 96.  
 Architecture at the Paris Exhibition, 118.  
 Architectural Fitness and Originality, 234.  
 Architectural Museum Prize Distribution, 150.  
 Architectural Museum, removal of, 380.  
 Architectural Museum and the Paris Exhibition, 371.  
 Art, M. Reichensperger on, 18, 74, 157, 205.  
 Atherstone church, 264.

Badsey church, 248.  
 Bare Bones, 182.  
 Basilica of S. Ambrose, Milan, 340.  
 Bell-ringing at Calstock, 220.  
 Bell-ringers, Clergy to become, 9.  
 Bell-dedication at Sherborne, 4, 7.  
 Bell-inscription at Priston, 155.  
 Bells, chiming of, 333.  
 Beresford Hope's (Mr.) Address to the Royal Institute, 371.  
 Beresford Hope's (Mr.) Address on distributing Prizes, 150.  
 Biretta and the Trencher-Cap, 336.  
 Bolton Abbey, 334.  
 Bournemouth, S. Peter, 260.  
 Bretforton church, 248.  
 Bristol Architectural Society, Colston's House, 120.  
 Buckler on Lincoln Cathedral, 280.  
 Buckler, Mr. Scott's Reply to, 290.

Calstock, change-ringing at, 220.  
 Canterbury and Gloucester, 185.  
 Catacombs of Rome, 195.  
 Cathedrals of Ireland, 266.  
 Chambers (Mr.) on Lights before the Sacrament, 176.  
 Chapter-house, Westminster, 23.  
 Chiming of Church Bells, 333.  
 Church Bells, 374.  
 Church Honeybourne, 247.  
 Church of S. Helen, Bishopsgate, 335.

Church of Warden, Sheppey, 98.  
 Church Restoration in Yorkshire, 308.

## CHURCH RESTORATIONS:—

Christchurch priory, 311.  
 Drayton Beauchamp, S. Mary, 381.  
 Haverfordwest, S. Bride, 193.  
 Lanlivery, S. Brevita, 127.  
 Lesnewth, S. Michael, 314.  
 Longparish, S. —, 251.  
 London, S. Andrew-under-shaft, 313.  
 London, S. Bartholomew the Great, 27.  
 London, S. Mary, Vincent Square, 251.  
 London, S. Stephen's, Westminster, 251.  
 Monkland, All Saints, 193.  
 Morpeth, S. Mary, 192.  
 Ovingdean, S. —, 127.  
 Romsey Abbey, 311.  
 Salisbury cathedral, 311.  
 S. Columb Major, 127.  
 S. David's cathedral, 380.  
 Slindon, S. Mary, 127.  
 South Scarle, S. Helen, 127.  
 Stapleford, S. Andrew, 312.  
 Tenterden, S. Mildred, 312.  
 Warcop, S. Columba, 192.

Church Vestments at Stanford in the Vale, 1553, 328.  
 Clarke (Mr.) Inventory of Church goods at Ware, 149.  
 Clergy to become ringers, 9.  
 Colling (Mr.) on Art Foliage, 41.  
 Cologne Cathedral, 331.  
 Colston's House, Bristol, 120.  
 Competition for Sacred Music, 11.  
 Consecration, form of, in 1753, 1.  
 Cornish Lych-gates, 336.  
 Creswell (Mr.) on the S. P. C. K. Psalter, 12.  
 Curious Window in Morpeth Church, 218.  
 Cuypers, (M.) New Churches by, 32.

Deane (Mr.) on Kilkenny Cathedral, 118.  
 Dedication of Wolsey's Bell at Sherborne, 4, 7.  
 Durham Architectural Society on Stanhope Church, 214.  
 Durham Society's Meeting at Monkwearmouth, 361.  
 Dykes (Dr.) on Saying and Singing, 146.  
 Edinburgh, S. Peter, 117.  
 Ellacombe (Mr.) on a bell at Priston, 156.  
 Ely Cathedral, 71.  
 Ely Music Society on Pointing the Psalter, 226.  
 Exeter and Lincoln Restorations, 365.  
 Fairford Church, Painted Glass, 175.  
 Flaherty (Mr.) on Warden Church, 98.  
 Foliage, Mr. Colling on, 41.  
**FOREIGN GLEANINGS:—**  
   Florence Mediæval Exhibition, 219.  
   Macon, new church at, 220.  
   Mosaic, mode of removing, 219.  
   Revue de l'Art Chrétien, 219.  
   Rome, Woodward Memorial, 219.  
   Rome, S. Maria in Trastevere, 220.  
 Form of Consecration of Whitehaven Church, 1.  
 Fowler (Mr.) on a Window at Morpeth, 218.  
 Freeman's (Archdeacon) Rites and Ritual, 107.  
 Gloucester and Canterbury, 185.  
 Gloucester Cathedral Restoration, 99.  
 Goodwin (Dean) on Ely Cathedral, 71.  
 Government Competition and the Palace of Westminster, 104.  
 Hammond (Mr.) on a Bell at Priston, 155.  
 Hebrides, Antiquities of Lewis, 376.  
 Heckington Church, Lincolnshire, 174.  
 Hills (Mr.) on Lincoln Cathedral, 86.  
 Honolulu Cathedral, 217.  
 Houses of Parliament and Government Competition, 104.  
 Hurstpierpoint, S. John's College Chapel, 30.  
 Ilam Anastatic Drawing Society's Volume, 40.  
 Inscription on a Bell at Priston, 155.  
 Inventory of Church goods at Ware, 149.  
 Ireland, Cathedrals of, 266.  
 Italy, Suppression of Monastic Orders, 253.  
 Jebb (Dr.) on Irish Cathedrals, 266.

Kilkenny Cathedral, 118.

Leeds, S. Marie's, 358.  
 Lewis, Antiquities of, 376.  
 Library and Obituary of Lincoln Cathedral, 67.  
 Lights before the Sacrament, 176.  
 Limerick (Lord) on Colston's House, Bristol, 120.  
 Lincoln Cathedral Restorations, 86, 179, 233, 280, 365.  
 Lincoln Cathedral Library and Obituary, 67.  
 Liturgy of S. Chrysostom, 274.  
 Lych-gates, Cornish, 336.  
 Mackarness (Mr.) on the Antiquities of Lewis, 376.  
 Massingberd (Mr.) on Lincoln Cathedral, 180.

#### **METAL WORK:—**

Louth, brass lectern, 63.

Milan, Basilica of S. Ambrose, 340.  
 Modern Roman Catholic Minsters, 358.  
 Monastic Orders in Italy, Suppression of, 253.  
 Monkland, All Saints, 210.  
 Monkwearmouth, S. Peter, 361.  
 Monuments of Ravenna, 82, 131.  
 Morpeth, window at, 218.  
 Musical Competition, 11.

Neale, the Rev. J. M., 265.  
 New Churches by M. Cuypers, 32.

#### **NEW CHURCHES:—**

Blackmore End, S. —, 191.  
 Bootle, Christ Church, 61.  
 Bournemouth, S. Peter, 260.  
 Brussels, Church of the Resurrection, 62.  
 Burwash Weald, S. Philip, 62.  
 Dublin, S. Bartholomew, 250.  
 Highbury, S. Saviour, 251.  
 Hurstpierpoint, S. John's College Chapel, 30.  
 London, S. George, Holloway, 125.  
 New Brompton, S. Mark, 123.  
 Oxford, Convent Chapel, 125.  
 Pokesdown, S. —, 309.  
 Radway, S. Peter, 124.  
 Ramsey, S. Olave, 310.  
 Reading, All Saints, 124.  
 Selsey, S. Peter, 123.  
 Wellingborough, S. —, 191.  
 Wildbad, Anglican Church, 62.

#### **NEW PARSONAGES:—**

Keyham, S. James, 126.  
 Newbottle, S. Mary, 192.

**NEW SCHOOLS :—**

- Auckland, S. Andrew's College, 126.  
 Clerkenwell, S. Philip, 63.  
 Grantchester, 191.  
 Maidstone, the Mote, 126.  
 Reading, All Saints, 126.

Noake's History of Worcester Cathedral, 317.

**NOTICES AND ANSWERS TO CORRESPONDENTS :—**

- Alford's (Dean) Choral Sermon, 128.  
 Bennett's (W. J. E.) Church of S. John, Froome, 252.  
 Brisbane (Bp. of) on Free Churches, 129.  
 Cambridge, S. Benedict, 252.  
 Church of the People, 252.  
 Dunster Church, 64.  
 Edgehill Memorial Tower, 64.  
 Ellacombe's (Mr.) Sermon on Bells, 66.  
 Free Churches and Weekly Offering, 129.  
 Froome, Old Church, 252.  
 Giles (Mr.) on Dunster Church, 64.  
 Grey's (Mr.) New Hymnal, 316.  
 Hills' (G.) on 'Bury S. Edmund's, 194.  
 Jebb's (Dr.) Ritual Law and Custom, 193.  
 Kilkenny Cathedral, 65.  
 Leeds, Street Architecture, 381.  
 Lindsay's (C.) Ornaments of the Church, 194.  
 Littledale's (Dr.) Essay on Incense, 128.  
 Miller (Mr.) on Radway Church, 64.  
 Moore's (Rev. H.) Sermon on Vestments, 129.  
 Murray's (Rev. J.) Mural Tomb, 316.  
 Neale (Rev. J. M.) Monument to, 315, 381.  
 New Crusade against Ritual, 129.  
 Pastoral Staff for Bp. Jenner, 63.  
 Pews, earliest reference to, 382.  
 Priest at the Altar, 128.  
 Ritual Inaccuracies, 252.  
 Stourbridge Chapel, 65.  
 Tufa, use of, 315.  
 Vaughan (Dr.) on Free Churches, 129.  
 Walcott's Memorials of Winchester, 252.  
 Walker (Mr.) on the use of Tufa, 315.

**NOTICES AND ANSWERS TO CORRESPONDENTS :—**

- Wells Street, S. Andrew, Tomb at, 316.  
 Wimborne Minster, Vandalism at, 316.

Obituary of Lincoln Cathedral, 67.  
 Office for Dedication of a Bell, 7.  
 Ornaments and Vestments at Stanford in the Vale, 328.

- Painted Glass in Fairford Church, 175.  
 Palace of Westminster and Government Competition, 104.  
 Paris Exhibition, Architecture at, 118.  
 Paris Exhibition and the Architectural Museum, 371.  
 Pastoral Staff, in an episcopal effigy, 172, 221, 337.  
 Pastoral Staff for the Bp. of Calcutta, 240.  
 Pinnock on the Law of the Rubric, 324.  
 Pointed Psalter of the S.P.C.K., 12.  
 Pointing the Psalter and Canticles, 226, 276.  
 Preston, Bell inscription at, 155.  
 Prizes of the Architectural Museum and Ecclesiological Society, 150.  
 Proper Position of the Pastoral Staff in an episcopal effigy, 172, 221, 337.

- Rattray Church, Restoration of, 81.  
 Ravenna, Monuments of, 82.  
 Reichensperger (M.) on Art, 18, 74, 157, 205.  
 Reichensperger (M.) on the Pastoral Staff in an episcopal effigy, 172, 337.  
 Report of Ely Music Society on Pointing, 226.  
 Restoration of Rattray Church, 81.  
 Returned Stalls, 116.

**REVIEWS :—**

- Buckler on Lincoln Cathedral, 280.  
 Freeman's Rites and Ritual, 107.  
 Ilam Anastatic Drawing Society's Volume, 40.  
 Liturgy of S. Chrysostom, 274.  
 Noake on Worcester Cathedral, 317.  
 Pinnock's Law of the Rubric, 324.  
 Walcott's Cathedralia, 34.  
 Winston's Memoirs of Glass-painting, 38.

- Riano's (Don Juan) Review of Street's Gothic Architecture in Spain, 161.  
 Rock (Dr.) on the Pastoral Staff in an episcopal effigy, 221.  
 Roman Catacombs, 195.  
 Roman Catholic Minsters, Modern, 358.

Saying and Singing, Dr. Dykes on, 146.  
S. Bartholomew the Great, Smithfield, 27.

Scientific Change Ringing at Calstock, 220.

Scott's (Mr.) Reply to Mr. Buckler, 290.

**SECULAR POINTED WORK :—**

Aberystwith, Hotel, 251.  
London, Warehouses, 310.  
Oxford, House in Park Town, 126.

S. Helen's, Bishopsgate, 335.  
Sherborne, Dedication of Wolsey's Bell, 4, 7.

S. John's College Chapel, Hurstpierpoint, 30.

**SOCIETIES :—**

Architectural Museum, 150, 380.  
Cambridge Architectural Society, 44.  
Ecclesiological Society, 119, 188, 239.  
Northampton Architectural Society, 47.  
Royal Institute of British Architects, 41, 122, 189, 245.  
Worcester Diocesan Society, 54, 246.

Some Remarks on the Antiquities of Lewis, 376.

Spanish Review of Street's Gothic Architecture in Spain, 161.

S. Peter's, Edinburgh, 117.

S. Peter's, Bournemouth, 260.

S. Peter's, Monkswearmouth, 361.

Stalls, Returned, 116.

Stanhope Church, 214.

Stanford in the Vale, Vestments at, 328.  
Street (Mr.) on Lincoln Cathedral, 179.  
Suppression of Monastic Orders in Italy, 253.

Thompson's (Mr.) Lecture on Gothic Architecture, 235.

Trencher-Cap and the Biretta, 336.

Trollope (Mr.) on Heckington Church, 174.

Vestments and Ornaments at Stanford in the Vale, 328.

Voigtel's (M.) Report of Cologne Cathedral, 331.

Wadmore and Baker (Messrs.) on S. Helen, Bishopsgate, 335.

Walcott (Mr.) on Lincoln Library and Obituary, 67.

Walcott (Mr.) on Form of Consecration, 1.

Walcott's Cathedralia, 34.

Walesby (Mr.) on Church Bells, 374.

Warden Church, 98.

Ware, Inventory of Church Goods, 149.

Watkins (Mr.) on Brixworth Church, 51.

Wellington College and Chapel, 258.

Westminster Chapter-house, 23.

Whewell, Dr., 115.

Whitehaven Church, Form of Consecration, 1.

Wickhamford Church, 249.

Winston's Art of Glass-painting, 38.

Window at Morpeth Church, 218.

Wolsey's Bell at Sherborne, 4.

Worcester, Church of Holy Trinity, 56.

York, Roman Catholic Church at, 361.

Yorkshire, Church Restoration in, 308.

**ILLUSTRATIONS.**

Edinburgh, S. Peter's, 117.

Monkland, All Saints, 211.

Monkswearmouth, S. Peter, 362.

Morpeth, S. Mary, window and plan, 219.

Oxford, Holy Trinity, 125.

Pastoral Staff for the Bp. of Dunedin, 83.

Warkworth, S. Lawrence, Window, 219.





